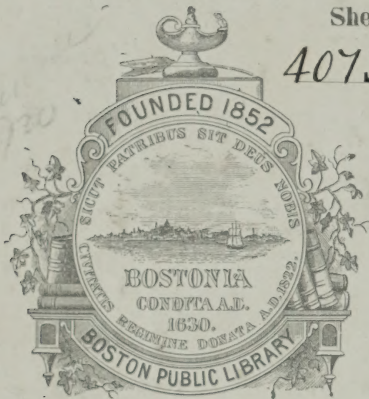


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PRINCIPLES OF ART.





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Study of a Peacock's Breast-plume.

From a Water-colour Drawing by

Professor Ruskin.

THE
PRINCIPLES OF ART
AS ILLUSTRATED BY EXAMPLES
IN
THE RUSKIN MUSEUM
AT SHEFFIELD:

WITH PASSAGES, BY PERMISSION, FROM THE WRITINGS OF

JOHN RUSKIN

COMPILED BY

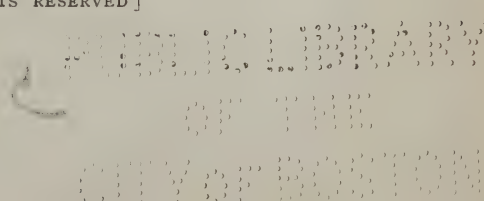
WILLIAM WHITE.

LONDON :

GEORGE ALLEN, 156, CHARING CROSS ROAD.

1895.

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WILLIAM
LLOYD
GOSSETT

AUTHOR'S PREFACE.

There need, I think, be no questioning of the fact that there is, at the present time, a rapidly growing appreciation of art, in all its phases, the extent of which is quite remarkable, and which, arising now at the end of the nineteenth century, — with equal activity on both sides of the Atlantic, — may be considered a really important sign of the times. If any evidence of this movement be required, it may at once be recognised in the growing desire on the part of the public at large, not only to obtain good representations of works of art, of an order which was despised by those of even the last generation, but, further, the desire to acquire information that is now felt to be interesting respecting the subjects treated by the great masters of Art. Such feelings are most certainly due to more deeply-rooted causes than the mere caprice of fashion, and love of change, which generally suffice to fulfil the purposes of trade, and the satisfaction of pride, even in regard to art. There is, undoubtedly, a resuscitation of that genuine love of art for its own sake, which has been lying dead, or dormant, for so long a time; while the lack of appreciation, in recent years, of most modern work, which is sometimes lamented, and which is proving so disastrous to living artists, is, I believe, really due entirely to the more highly cultivated intelligence, and clearer understanding of the points (till now scarcely ever taken into consideration) wherein the true aims and merit of FINE ART are to be found. The days of estimating even the market worth of pictures, and objects of art vertu generally, solely in relation to their rarity, or mere archæological interest, are, under the influence of modern criticism, rapidly on the wane.

There is, therefore, every reason to believe that we are entering upon another epoch in the history of Art : such a period of revival of learning, in relation to the essential character and constitution of its elements, as — in spite of the temporal tricks and fads of miasmatic fungus growth that are always liable to

be sprung upon us, with fevered hope of alluring our attention,— bids fair promise that a fresh, and, let us hope, a *noble* 'Renaissance' age of Art is at last about to dawn upon us.

At no period of art history, therefore, was it of greater importance than now that we should consider, and know clearly, the foundations of the faith that we believe to be in us, whereby we consciously perceive the ennobling spirit of art which is so easily stirred within us, when once aroused.

But, although this change of thought and feeling is chiefly consequent upon the powerful effect of the writings of "the art-prophet of the nineteenth century"¹ during its latter half, beyond any other influence that may be taken into account, no attempt has yet been made to concentrate into a single focus the fundamental principles which underlie "the weighty words of John Ruskin in . . the gospel of modern art"² which he has revealed to us, — and by which he has become recognised as at once the most discriminating and influential critic of this, or any previous age. The fulfilment of this purpose — attempted all too inadequately — is the *raison d'être* of this volume, the substance of which is based upon such illustrative examples as were specially acquired by the Art-prophet himself, for the school of instruction which, as the first 'St. George's Museum,' he founded at Walkley, on the out-skirts of Sheffield, and which has since become re-established, under the maintenance of the Corporation of that city, in Meersbrook Park, as 'The Ruskin Museum.'³

It has not as yet been ever pointed out, or recognised, what the primary object was which Mr. Ruskin had in view in forming this Museum Collection of Art and other objects, in connection with the St. George's Guild. This Guild of St. George, it should be known, was founded by him, briefly, as a means of illustrating and enforcing, in the most practical manner possible, the teaching contained in his voluminous writings, and especially in the eight volumes of letters entitled 'Fors

¹ Mr. Lionel Cust, in '*Engravings of Albrecht Dürer*,' (forming '*The Portfolio*' number for November, 1894), p. 6.

² *Ibid.*, page 5, as there observed with special reference to '*Modern Painters*.'

³ See pages 495-6.

Clavigera.' It would be out of place to give here any account of the operations of the Guild,—whose noble objects and wide nature are fully set forth by the 'Master' himself in a special pamphlet,¹—and we are at present concerned only with the practical and important results, if not the most vital object, effected by its means, in connection with the principles of Art which Mr. Ruskin was the first to discern and promulgate.

"The main difficulty," wrote Mr. Ruskin in 1877, "which we have to overcome is, not to form plans for a museum, but to find the men leisure to muse."² The human race may be divided into "men who have gardens, libraries, or works of art, and those who have none; and the former class will include all noble persons,—except only a few who make the whole world their garden, or museum,—while the people who . . . do not care for gardens, or libraries, but care for nothing but money or luxuries, will include none but ignoble persons."³ [Indeed] no great arts are practicable by any people unless they live contented lives, in pure air, out of the way of unsightly objects, and emancipated from unnecessary mechanical occupation. It is simply one part of the practical work I have to do in Art-teaching, to bring, somewhere, such conditions into existence, and to show the working of them . . . Life without industry is guilt, and industry without art is brutality . . . [but] beautiful art can only be produced by people who have beautiful things about them, and leisure to look at them; and unless you provide some elements of beauty for your workmen to be surrounded by, you will find that no elements of beauty can be invented by them."⁴

Thus, it is only by the harmony of our lives that "the great doctrine of the Muses which enables men 'to have pleasure rightly' can be received; and there is no other definition of

¹ 'General Statement explaining the Nature and Purposes of St. George's Guild,' 1882. ² 'Fors Clavigera,' Vol. VII, p. 282. See, further, the present writer's paper on 'The Function of Museums, as considered by Mr. Ruskin,' read at the meeting of the Museums Association held in London in 1893, and printed in their volume of *Proceedings* for that year, pp. 73-94.

³ 'A Joy for Ever,' p. 174 (large edition). ⁴ 'Fors Clavigera,' Vol. I, Letter ix, p. 18; 'On the Old Road,' Vol. I, p. 345; and 'The Two Paths,' § 90.

the Beautiful, nor of any subject of delight to the æsthetic faculty, than that it is what one noble spirit has created, seen, and felt, by another, of similar, or equal nobility. There is no goodness in art which is independent of the power of pleasing . . . [but] the beauty of any object is relative to the creatures it has to please; and the pleasure of these is in proportion to their reverence, and their understanding . . . So much as there is in you of ox, or of swine, perceives no beauty, and creates none: what is *human* in you, in exact proportion to the perfectness of its humanity, can create it, and receive it . . . [and] intellectual education consists" mainly in this, "in giving the creature the faculties of admiration, hope, and love."¹

"Every house of the Muses is [therefore to be conceived of as the house of] an Interpreter by the wayside, or rather [as] a place of oracle and interpretation in one; and THE RIGHT FUNCTION OF EVERY MUSEUM IS THE MANIFESTATION OF WHAT IS LOVELY IN THE LIFE OF NATURE, AND HEROIC IN THE LIFE OF MEN."²

For several years, notwithstanding the duties of his Oxford professorship, and the many abstruse and erudite literary undertakings upon which he was always engaged, the industrious activity of Mr. Ruskin's life was greatly increased by the arrangements into which he had entered, on behalf of the Guild, with a number of trained artists whom he employed continuously in different parts of Italy, France, and Switzerland, to produce careful representative studies, and faithful copies, of the finest of the paintings and buildings which were rapidly being annihilated, or — if saved from the destructive assaults of the 'restorer' — injured by the neglect of their custodians.

He felt, as he wrote in 1849, that, only too generally, "nominal restoration has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. The picturesque material of a lower kind is also fast departing, — and for ever. There is not, so far as we know, one city in central Europe

¹ 'Lectures on Architecture and Painting,' p. 9; 'The Laws of Fésole,' p. 129; 'Aratra Pentelici,' § 12; and 'Fors Clavigera,' Vol. V, p. 226. ² 'On the Old Road,' Vol. I, p. 630.

which has not suffered some jarring point of modernisation . . . The archæologist may still find work among the wrecks of beauty ; and here and there the solitary fragment of the old cities may exist by toleration . . . But the life of the middle ages is dying from their embers, and the warm mingling of the past and the present will soon be for ever dissolved . . . The feudal and monastic buildings of Europe, and still more the streets of her ancient cities, are vanishing like dreams : and it is difficult to imagine the mingled envy and contempt with which future generations will look back to *us*, who still possessed such things, yet made no effort to preserve, and scarcely any to delineate them : for, when used as material for landscape by the modern artist, they are nearly always superficially or flatteringly represented, without zeal enough to penetrate their character, or patience enough to render it in modest harmony . . . The works of Prout, and of those who have followed in his footsteps, will become memorials the most precious of the things that have been : and to their technical value, however great, will be added the far higher interest of faithful and fond records of a strange and unreturning era of history.”¹

A large number of the drawings thus secured by the Professor are described, more or less fully — to the number of over four hundred — in the following pages : but only those are included which are at the present time in the Museum collection at Sheffield.¹ Some hundreds of other drawings belonging to the Guild remain upon loan at Oxford, Whitelands College, Chelsea, and elsewhere : the majority of those which have not been publicly exhibited in this connection being, however, still in Mr. Ruskin's own keeping, at present, at Brantwood. With regard to these drawings, generally, he has himself written in terms of the highest praise, and it may be as well to collect together here some of the scattered criticisms he has passed in praise of the work of the band of

¹ ‘*On the Old Road*,’ Vol. I, pp. 218-20 ; and ‘*Lectures on Art*,’ § 114.

² Even *all* the drawings as yet in the Museum are not included, several having been added while these pages have been passing through the press.

artists whom he specially retained to assist him in the prosecution of his object. "It is admitted," he said, "that I know good pictures and good architecture, from bad pictures and bad architecture ; and that my drawings, and those executed under my direction by my pupils, are authoritative in their record of the beauty of buildings which are every hour being destroyed . . . The excellence of the drawings, in unweariedly finished representation of the pictures and buildings of which they are meant to preserve the memory, cannot but be manifest, even to the least interested spectator who is cognisant of the qualities of painting ; and to the general public they will become interesting in a far higher degree when accompanied with explanations of their subjects in a permanent order of arrangement . . The drawings made by Mr. Rooke I regard as of extreme value in the truth of their representation of what is most precious in Italian antiquity, [French Gothic Architecture,] and Swiss domestic life . . Nothing has ever yet been done in expressive architectural painting, like [his] porches and windows of Chartres [see pages 388, and 453] ; nothing in accuracy of form and precision of colour to surpass Mr. Randal's porch at Bergamo [page 377] ; or more instructive as a lesson in method of work than the same artist's unfinished view in Verona [page 296] ; [while his view of that town from the Guisti Gardens] is entirely marvellous, and dexterous . . beyond all I have seen of the kind in realisation. . . The quality of simple realism [in his drawings generally], making one feel as if one were at the place, is a very high and unusual one : and, to my mind, worth any quantity of hack compositions, or even delicate artistic dexterity, unaccompanied by this sense of substance and air, — for the two go together in properly harmonised work. The Academician David Roberts drew all the steeples in Europe, without ever succeeding in making one of them look as if a jackdaw could fly round it, or a bell swing in it . . The antiquarian value of the resolutely complete works by Mr. Rooke and Mr. Alesandri also, cannot be too highly estimated for the future, nor

at present received with even adequate honour and gratitude. . . [Indeed,] anything more careful, conscientious, and in its manner beautiful, than Signor Alessandri's work for us, both in drawing architecture and in copying fresco, cannot be found." ¹

Among the copyists of the lovely pictures — or, as is more frequently the case, of particular portions of them, — by such famous Italian painters as Lippo Lippi, Botticelli, and Carpaccio, "the most skilful of the artists thus employed [previous, that is, to the year 1884] is, beyond comparison, Mr. C. Fairfax Murray : and the sketches we possess by his hand, from Carpaccio and Botticelli, are among the principal treasures we can boast at Oxford and Walkley." ²

A further fact, which has not as yet been disclosed respecting these drawings, is, that it was fully intended by Mr. Ruskin that they would form the basis of a series of further volumes, in addition to the vast number of delightful works — of which there are over seventy publications bearing separate titles — which he had already issued during the previous fifty years of his life. Some of the volumes thus planned would have formed a continuation of such historical accounts of the chief centres of influence in Europe as that contained in 'The Bible of Amiens,' which forms the first valuable instalment of the 'Sketches of the History of Christendom,' comprised under the novel title 'Our Fathers have told us.' Thus, the Professor proposed to treat elaborately the history of Verona and Theodoric, the Papal power at Rome, of Pisa, Florence, Chartres, Rouen ; and, similarly, the monastic architecture of England and Wales, now in ruins, no less than the pastoral Catholicism and Protestantism of Savoy, Geneva, and the Scottish border. These treatises, which alone would afford ample employment for an ordinary life-time, can unfortunately never now be attempted as planned by Mr. Ruskin. It has devolved upon

¹ *Report of the St. George's Guild for 1885*, p. 5 ; *Catalogue of Drawings belonging to the St. George's Guild, exhibited at the Fine Art Society's Galleries in 1886*, pages 4-5 ; Extracts from Mr. Ruskin's letters to the artist, dated July 17, 1881, and August 14, 1884 ; and *Guild Report for 1884*, pages 5, 15, and 16.

² *Guild Report for 1884*, p. 5.

the present writer to touch here, too concisely and lightly, not only upon the life and work of the great men of living power in past centuries, but also the past and present condition of many cities of chief importance in the times of great activity, long ago, — such as Venice, Verona, Florence, Pisa, Lucca, Bergamo, and Rome, in Italy : Chartres, Abbeville, Amiens, Laon, Senlis, Rouen, Dieppe, Bayeux, Coutances, Tours, Poitiers, Auxerre, and Avallon, in France : and the Valais district, among other provinces, in Switzerland, — in elucidation of the points in the drawings which are specially representative of the life and character of those who made them what they were, and what they may still remain to us, if we care to recall them to memory.

Although very many of the objects thus represented are intimately and directly associated with the entire life-work of the founder of the Museum, a large proportion of the drawings thus specially prepared were intended to further illustrate the principles which were exemplified by him in instances more or less varied in character. The test of the truth of such principles when applied to different conditions is a severe one, yet it will be seen that they are as perfectly valid as if they had been formulated in connection with other examples than those instanced by the author himself. The only disadvantage, therefore, in dealing with the examples here included has been in the inability of the writer to give Mr. Ruskin's explanation of many of the subjects in his own words. This has been the special aim, however, throughout the compilation of the volume ; and so far as it has been at all possible, extracts have been made from the author's writings, in their entire scope, with such completeness as to render the work — however boastful it may appear — a brief concordance to all that has been written by Mr. Ruskin on every topic brought under consideration. For the most part, naturally, this could only be done by means of the barest footnote references,¹

¹ The writer is well aware that footnote references are rarely, if ever, considered of any account to the reader ; but there is not a single reference included here which has not been carefully thought over, with the

and where the full text is quoted, it is frequently so abbreviated in form, and often little more than a 'concentrated essence' compressed together from several of the author's volumes, that the risk of injustice to the full text of the original has been considerable. This has occasionally involved a slight alteration in the inflection of a word, so as to admit a perfect continuity of the sentences, or some variation in the punctuation; but every interruption of the text is shown by means of dots, and all insertions, or connecting passages by the writer are, in all cases, scrupulously denoted by square brackets. For the rest of the text the writer is alone responsible. But, while it has not been imagined that this method of extraction and contraction could to any extent be considered perfect, it at least serves the purpose of commending the entire paragraphs contained in the volumes referred to, to the careful attention of thoughtful readers and students, for more thorough perusal at their leisure.

On the other hand it may be claimed for the volume, as a fact of additional interest, that it includes several pages of HITHERTO UNPUBLISHED MATTER by Mr. Ruskin, which was written by him for use in this particular connection.²

The plan of ordered treatment of the classified subjects that has been adopted is entirely novel in character, with a view to greater convenience than is usual in explanatory catalogues. Although the pictures and drawings dealt with form part of an exhibited collection, the ordinary catalogue method of numbering has been entirely dispensed with. The subjects are first classified under certain divisions, in the manner of chapters, and then arranged in relation to either time or place. Thus, the paintings of the Italian Schools—only two of which are recognised by Mr. Ruskin, as explained in the text—are treated chronologically: while the architectural subjects are considered, first in their geographical connection, and then (as stated on page 230,) in the relation of the building to its use, upon which its fitness entirely depends.

intention of assisting and increasing the interest in the subjects dealt with.

² See, for instance, pages 62, 72, 509-14, 516-18, and 589-90.

Architecture, it is particularly to be noticed, is not to be considered as other than a phase of art of which Painting is but a branch. Painting first arose, not as in any way a separate art, but incidentally, and simply in association with mural decoration. Subsequently, after the lapse of several centuries, it gradually developed until it was found practicable to produce pictorial work independently, as a quite distinct art of a portable kind; but still no other than a specialized form of wall decoration. Similarly, Sculpture arose as an embellishment of structural ornamentation. Thus, neither sculpture nor painting are to be regarded as separate arts; but should always be conceived of in relation to their true historical connection, and as they were originally practised in the great times of art. They are but different modes of expressing the thoughts of a great mind — a Giotto, Orcagna, or Verrocchio : (all Art being essentially, and virtually, the expression of *character*.) As Mr. Ruskin has himself stated, “that is the principal part of a building in which its *mind* is contained, and that, as I have shown, is its sculpture and painting” — by ‘painting’ the use of colour by any means, being understood. And “all great works of architecture in existence are either the work of single sculptors or painters, or of societies of sculptors and painters, acting collectively for a series of years. A Gothic cathedral is properly to be defined as a piece of the most magnificent associative sculpture, arranged on the noblest principles of building, for the service and delight of multitudes; and the proper definition of architecture,—as distinguished from sculpture,—is merely the art of designing sculpture for a particular place, and placing it there on the best principles of building.”¹

This unity of the arts, has been most clearly shown by Mr. Ruskin, and, directly the fundamental principles and laws upon which they are based are rightly understood, as he explains, the truth of his philosophic argument is self-evident and conclusive. “In general,” he says, “the three great, or fine Arts of Painting, Sculpture, and Architecture, are thought of as

¹ ‘Lectures on Architecture and Painting,’ § 61.

distinct from the lower and more mechanical formative arts, such as carpentry or pottery. But we cannot, either verbally, or with any practical advantage, admit such classification. How are we to distinguish painting on canvas from painting on china?—or painting on china from painting on glass?—or painting on glass from infusion of colour into any vitreous substance, such as enamel?—or the infusion of colour into glass and enamel from the infusion of colour into wool or silk, and the weaving of pictures in tapestry, or patterns in dress? You will find that, although, in ultimately accurate use of the word, painting must be held to mean only the laying of a pigment on a surface with a soft instrument; yet, in broad comparison of the functions of Art, we must conceive of one and the same great artistic faculty, as governing *every mode of disposing colours, in a permanent relation, on, or in, a solid substance*, whether it be by tinting canvas, or dyeing stuffs, by inlaying metals with fused flint, or coating walls with coloured stone . . . Thus, then, we have simply three divisions of Art — one, that of giving colours to substance; another, that of giving form to it without question of resistance to force; and the third, that of giving form or position which will make it capable of such resistance. All the Fine Arts are embraced under these three divisions. Do not think that it is only a logical or scientific affectation to mass them together in this manner; it is, on the contrary, of the first practical importance to understand that the painter's faculty, or masterhood over colour, being as subtle as a musician's over sound, must be looked to for the government of every operation in which colour is employed; and that, in the same manner, the appliance of any art whatsoever to minor objects cannot be right, unless under the direction of a true master of that art . . . Any of these three arts may be either imitative of natural objects or limited to useful appliance . . . Generally speaking, Painting and Sculpture will be imitative, and Architecture merely useful; but there is a great deal of Sculpture which is not imitative, and a great deal of Archi-

ture which to some extent is so . . . You will perceive, also, as we advance, that sculpture and painting are indeed in this respect only one art ; and that we shall have constantly to speak and think of them as simply *graphic*, whether with chisel or colour . . . while architecture, and its correlative arts, are to be practised under quite other conditions of sentiment." ¹

With regard to the materials employed in the expression of art feeling, " the highest imitative art, should not, at first sight, call attention to the means of it ; but even that, at length, should do so distinctly, and provoke the observer to take pleasure in seeing how completely the workman is master of the particular material he has used, and how beautiful and desirable a substance it was, for work of that kind. In oil painting, its unctuous quality is to be delighted in ; [in water-colour, its clear liquidity ;] in fresco, its chalky quality ; in glass, its transparency ; in wood, its grain ; in marble, its softness ; in porphyry, its hardness ; in iron, its toughness. " . . In the dispute so frequently revived by the public, touching the relative merits of oil - colour and water - colour I do not think a great painter would ever consider it a merit in a water - colour to have the ' force of oil.' He would like it to have the peculiar delicacy, paleness, and transparency belonging specially to its own material. On the other hand, I think he would not like an oil - painting to have the deadness or paleness of a water - colour. He would like it to have the deep shadows, and the rich glow, and crumbling and bossy touches which are alone attainable in oil - colour. And if he painted in fresco, he would neither aim at the transparency of water - colour, nor the richness of oil ; but at luminous bloom of surface, and dignity of clearly visible form. I do not think that this principle would be disputed by artists of great power at any time, or in any country ; though, if by mischance they had been compelled to work in one material, while desiring the

¹ ' *Aratra Pentelici*,' § § 2, 6, and 7 ; and see pp. 213 - 14, here. ² For a fuller account of the various properties of different materials see pp. 215 - 16, and 276, and the passages referred to in the accompanying footnotes.

qualities only attainable in another, they might strive, and meritoriously strive, for those better results, with what they had under their hand.”¹

The method of treating landscape subjects, as distinguished from natural history and other object studies, will be found described in the introductory remarks under those headings.

The subjects of the photogravure plates have been selected in illustration of the various sections,—including examples of both the Florentine and the Venetian Schools of painting, of architecture, landscape, and natural history details, both botanical and zoological. Three of the plates are fac-simile reproductions of drawings by Mr. Ruskin himself; while the picture by Verrocchio forms as important an example of a typical Florentine Master of the very best period of art as it would be possible to find; and the remaining two illustrations represent the work of two of the artists who were first employed by Mr. Ruskin.

It remains only for me, in conclusion, to express my thanks—first of all, to Professor Ruskin, for the special permission freely extended to me by him to make extended use of his valuable writings; and to all the artists employed by him whose acquaintance I have had the advantage of making. As many of their works were erroneously attributed, or wrongly described, their personal assistance,—both in corroborating such inaccuracies as were detected, and in providing the information needed, which has been most readily and kindly afforded by them,—has materially aided me in completing a work which, as a labour of love, has occupied all the time that has been available to me during the last four or five years.

Chief among these artists I must name Sig. Angelo Alessandri, and Raffaele Carloforti (of Venice), Messrs. G. Collingwood, C. Fairfax Murray, Henry R. Newman (of Florence), F. Randal (of Paris), T. M. Rooke, and W. Ward; while, respecting the work upon which the late Mr. Bunney was

¹ ‘*Aratra Pentelici*,’ § 151; and ‘*The Cestus of Aglaia*,’ reprinted from ‘*The Art Journal*,’ in ‘*On the Old Road*,’ Vol. I, p. 515.

employed for many years, his widow has similarly furnished useful particulars from his closely-filled diaries.

As Mr. Ruskin is anxious to be relieved entirely of all correspondence in connection with the affairs of the St. George's Guild, I may add that donations to their funds for continuing to carry on the operations as set forth above, under the direct authorization of its Master, and also any communications respecting the Museum and its work, should be forwarded to me, as the official representative of the Trustees, addressed to 'The Ruskin Museum,' at Sheffield.

WILLIAM WHITE.

LIST OF WORKS QUOTED.

The following is a full chronological list of the works by Professor Ruskin from which extracts have been made in this volume ; and since there has frequently been considerable misapprehension in the minds of the public, on the point of the costliness of Mr. Ruskin's books, the lowest and the highest prices at which they are issued at the present time (in various bindings), have been appended : —

- ' Journal of a Tour through France to Chamouni,' a Poem written at the age of sixteen, 1835. (Poems : Two Volumes, 10s. to 80s.)
- ' An Essay on Literature,' 1836. First published in 1894, in ' Three Letters and an Essay.' (3s. to 6s.)
- ' The Poetry of Architecture : or the Architecture of the Nations of Europe, considered in its Association with Natural Scenery and Character,' published in Loudon's ' Architectural Magazine,' in 1837-8 ; re-issued in volume form, in 1893. (21s. to 42s.)
- ' Letters addressed to a College Friend during the years 1840-1845.' First published in 1894. (4s. to 10s.)
- ' Modern Painters,' Five Volumes, 1843-60. (£6 6s. and Index Volume, 14s. to £18 10s.)
- ' The Seven Lamps of Architecture,' 1849. (7s. 6d. to £2 15s.)
- ' Pre-Raphaelitism,' 1851. Reprinted in ' On the Old Road.'
- ' Examples of the Architecture of Venice,' 1851. (£2 2s.)
- ' The Stones of Venice,' Three Volumes, 1851-3. (£4 4s. to £10)
- ' Lectures on Architecture and Painting,' delivered at Edinburgh, 1853. (7s. 6d. to 16s.)
- ' Giotto, and his Works in Padua,' 1854. (Arundel Society, 10s. to 15s.)
- ' Notes on some of the Principal Pictures exhibited in the Rooms of the Royal Academy, and other Exhibitions,' in 1855-8, and 1875. (Not since reprinted.)

- ‘The Harbours of England,’ in description of Twelve Engraved Drawings by J. M. W. Turner, 1856. Re-issued in 1895. (7s. 6d. to 15s.)
- ‘The Elements of Drawing,’ 1857. (5s. to 13s. 6d.)
- ‘The Political Economy of Art,’ 1857: subsequently issued under the title ‘A Joy for Ever, and its Price in the Market’. (5s. to 15s.)
- ‘Catalogue of Sketches and Drawings by J. M. W. Turner, exhibited at Marlborough House in 1856-8’; 1857, and 1858. (Not reprinted).
- ‘Inaugural Address delivered at the Cambridge School of Art.’ 1858. (1s.)
- ‘The Two Paths; being Lectures on Art, and its Application to Decoration and Manufacture,’ 1859. (5s. to 15s.)
- ‘The Oxford Museum,’ by Sir Henry W. Acland and Professor Ruskin, 1859. Re-issued, with additions, in 1893: (4s. to 10s. 6d.)
- ‘Sir Joshua and Holbein’; contributed to ‘The Cornhill Magazine’ for March, 1860. Reprinted in ‘On the Old Road.’
- ‘Unto this Last: Four Essays on the First Principles of Political Economy’; originally published in ‘The Cornhill Magazine,’ in 1860. (3s. to 11s. 6d.)
- ‘Munera Pulveris’ [The Reward of Labour]: Six Essays on the Elements of Political Economy, in continuation of ‘Unto this Last,’ contributed to ‘Fraser’s Magazine,’ in 1862-3. (5s. to 15s.)
- ‘Sesame and Lilies,’ 1865. (2s. 6d. to 15s.)
- ‘The Crown of Wild Olive,’ 1866. (5s. to 15s.)
- ‘The Ethics of the Dust,’ 1866. (5s. to 13s. 6d.)
- ‘Time and Tide, by Weare and Tyne,’ 1867. (5s. to 15s.)
- ‘Queen of the Air: a Study of the Greek Myths of Cloud and Storm,’ 1869. (5s. to 15s.)
- ‘Catalogue of Examples [of Art] arranged for Elementary Study in the University Galleries,’ at Oxford: ‘Standard,’ and ‘Educational’ series, 1870. (Not reprinted).

- 'Lectures on Art, delivered before the University of Oxford,' 1870. (5s. to 13s. 6d.)
- 'Fors Clavigera : Letters to the Labourers and Workmen of Great Britain'; in Eight Volumes, 1871 - 1884. (7s. per Volume, to £7 12s. 6d. the set, including Index volume).
- 'Aratra Pentelici [The Plough of Pentelicus] : Six Lectures on the Elements of Sculpture,' delivered at Oxford in 1870; first published in 1872. (7s. 6d. to 20s.)
- 'The Relation between Michael Angelo and Tintoret,' 1872. (1s. separately; but now also included in 'Aratra Pentelici.')
- 'The Sepulchral Monuments of the Cavalli Family in the Church of Santa Anastasia, Verona'; published by the Arundel Society in 1872. (£1 4s. to £1 10s.)
- 'The Eagle's Nest : Ten Lectures on the Relation of Natural Science to Art,' 1872. (5s. to 15s.)
- 'Love's Meinie : Essays on Greek and English Birds'; issued in parts during 1873 - 1881. (4s. 6d. to 14s. 6d.)
- 'Ariadne Florentina : Six Lectures on Wood and Metal Engraving, delivered at Oxford in 1872'; first published in 1873. (7s. 6d. to 20s.)
- 'Val d'Arno [The Arno Valley] : Ten Lectures on the Art of the Thirteenth Century in Pisa and Florence,' delivered at Oxford in 1873; published 1874. (7s. 6d. to 20s.)
- 'Proserpina : Studies of Wayside Flowers,' issued in parts, during 1875 - 1886. (16s. 8d., or 1s. 8d. per part, to 30s.)
- 'Mornings in Florence : being simple Studies of Christian Art for English Travellers,' 1875 - 7. (4s. to 12s. 6d.)
- 'Deucalion : collected Studies of the Lapse of Waves, and Life of Stones', 1875 - 83. (13s. 4d., or 1s. 8d. per part, to 25s.)
- 'Guide to the Principal Pictures in the Academy of Fine Arts at Venice,' 1877. (1s.)
- 'The Laws of Fésole : a familiar treatise on the Elementary Principles and Practice of Drawing and Painting, as determined by the Tuscan Masters,' 1877 - 8. (8s. to 18s.)

- Prefatory Letter to Count Zorzi's 'Osservazioni intorno al ristauri interni ed esterni della Basilica di San Marco'; published in Venice, 1877. (2s.)*
- 'St. Mark's Rest : The History of Venice, written for the help of the few Travellers who still care for her Monuments,' 1877-9. (5s., or 10d. per part, to 13s. 6d.)
- 'Notes by Mr. Ruskin on his Collection of Drawings by J. M. W. Turner' (etc.), exhibited at the Fine Art Society's Galleries in 1878. (Out of print.)
- 'Notes on Samuel Prout and William Hunt,' in connection with a loan Collection of Drawings exhibited at the Fine Art Society's Galleries in 1879-80. (Out of print.)
- 'Arrows of the Chace : being a collection of scattered Letters of John Ruskin, LL.D., D.C.L.,' written between 1840-1880; Two Volumes, 1880. (20s. to £2).
- 'Our Fathers have Told us : Sketches of the History of Christendom, for Boys and Girls who have been held at its Fonts.' Part I, 'The Bible of Amiens'; 1880-5. (6s. to 15s.)
- 'Catalogue of Drawings and Sketches by J. M. W. Turner at present exhibited in the National Gallery'; 1881. (1s.)
- 'General Statement, explaining the Nature and Purposes of the St. George's Guild,' 1882. (6d.)
- 'The Art of England,' a course of Seven Lectures delivered at Oxford in 1883. (6s. to 23s.)
- 'The Storm Cloud of the Nineteenth Century,' 1884. (3s. to £1 1s.)
- 'The Lime-stone Alps of Savoy,' by W. G. Collingwood, with an Introduction by Professor Ruskin, 1884. (7s. 6d. to 15s. 6d.)
- 'The Pleasures of England,' a course of Seven Lectures delivered at Oxford in 1884, — only four published, 1884-5. (1s. each).

* This may be obtained from Mr. Ruskin's publisher, Mr. George Allen, Ruskin House, 156, Charing Cross Road, London, together with the most recent editions of all the above works, excepting those which are noted as out of print, and those issued by the Arundel Society, 19, St. Street, S.W.

- ‘ Road - side Songs of Tuscany : translated and illustrated by Francesca Alexander, and edited by John Ruskin, LL.D., ’ 1884 - 5. (Ten parts, 5s. each, to £4 7s.)
- ‘ On the Old Road : a Collection of Mr. Ruskin’s Miscellaneous Pamphlets, Articles, and Essays, ’ written in 1834 - 1884 ; Two Volumes (in three), 1885. (£1 10s. to £3).
- ‘ Præterita : Outlines of Scenes and Thoughts, perhaps worthy of memory in my Past Life ’ ; an Autobiography in Three Volumes, each covering Twenty years. Volume I, 1885 - 6 ; Vol. II, 1886 - 7 ; Vol. III (only four parts have been completed), 1889 - 90. (13s. to 22s. per volume, or 1s. each chapter separately).
- ‘ Dilecta : consisting of Correspondence, Diary notes, and Extracts from Books illustrating ‘ Præterita, ’ — arranged by John Ruskin, ’ 1886 - 7. Only two parts published. (1s. each).
- ‘ Arthur Burgess, ’ a memoir of his assistant draughtsman, contributed by Mr. Ruskin to ‘ The Century Guild Hobbyhorse, ’ for April, 1887. (Out of print.)
- ‘ Hortus Inclusus ’ : consisting of Letters to Miss Beever, 1874 to 1886 ; edited by Albert Fleming, 1887. (4s. to 12s. 6d.)
- ‘ Verona and its Rivers, ’ and other Lectures, delivered in the years 1870 and 1882 - 5 ; first published in 1894. (15s. to £1 10s.)

The following works by various writers are among the numerous other authorities who are also either referred to, or briefly quoted, in testimony of the principles expounded in the volume.

The asterisk (*) denotes that the work can be referred to in the Library of the Museum.

- * ‘ The Treatise of Theophilus upon various Arts, ’ translated by Robert Hendrie, 1847.

Mrs. Merrifield’s ‘ Arts of Painting in Oil, Miniature, ’ &c. ; ‘ The Art of Fresco Painting, as practised by the Old Italian and Spanish Masters, ’ 1846 ; and ‘ Original Treatises on the Arts of Painting, ’ Two Volumes, 1849.

- * Lord Lindsay's 'History of Christian Art'; Two Volumes, second edition, 1885.
- Mrs. Jameson's 'History of our Lord,' edited by Lady Eastlake, 1865; and 'Legends of the Madonna,' 1867.
- Crowe and Cavacaselle's 'History of Painting in North Italy,' Two Volumes, 1871.
- Sir Charles Eastlake's 'History of Oil Painting'; 2 Vols., 1870.
- 'The Early Teutonic, Italian, and French Masters,' by Karl Woermann, translated by A. H. Keane, 1880.
- Woltmann and Woermann's 'History of Painting,' edited by Sidney Colvin; Two Volumes, 1880 and 1887.
- 'Italian Masters in German Galleries,' by Giovanni Morelli, translated by Mrs. Richter, 1883.
- 'Historical Hand-book of Italian Sculpture,' by Charles C. Perkins, 1883.
- * Kugler's 'Handbook of Painting — the Italian Schools,' edited by Sir Charles Eastlake and Sir Austin Layard; Two Volumes, 1887.
- 'Hand-book to the National Gallery,' by E. T. Cook, 1889.
- 'Descriptive and Historical Catalogue of the Pictures in the National Gallery.' Official Hand-book, 1890.
- 'Musée National du Louvre : les Trois Écoles de Peinture.' Official Hand-book, 1887.
- 'Notes on the Principal Pictures in the Foreign Picture Galleries,' by C. L. Eastlake, 1883.
- 'Guide de la Galerie Royale du Palais Pitti, Florence,' 1888.
- 'Catalogo della R. Galleria degli Uffizi in Firenze,' 1891.
- Official Catalogue of the Pictures in the Academy at Venice, by Prof. G. Botti, 1891.
- 'Catalogo della R. Pinacoteca (Palazzo Brera) di Milano,' 1892.
- 'Five Years of the Arundel Society,' by F. W. Maynard.
- Yriarte's 'Florence : its History, the Medici,' etc., translated by C. B. Pitman, 1882.
- Dr. Scaife's 'Florentine Life during the Renaissance,' 1893.
- 'Theodoric the Goth,' by Thomas Hodgkin, 1891.
- * 'The Life of Bartolomeo Colleoni,' by Oscar Browning, 1891.
- * Harry Quilter's 'Giotto,' 1880.

- * Catherine M. Phillimore's 'Fra Angelico, Lippi, and the Goldsmith-Painters of Florence,' 1886.
- Mrs. Farrington's 'Fra Lippo Lippi,' 1890.
- * 'Titian,' by R. F. Heath, 1890.
- * 'Tintoretto,' by W. R. Osler, 1882.
- * 'Mantegna and Francia,' by Julia Cartwright, 1881.
- * 'Life of Dürer,' by R. F. Heath, 1881.
- 'Albert Dürer, sa vie et ses œuvres,' by Moritz Thausing, translated by Gustav Gruyer, Paris, 1878.
- * R. S. Wornum's 'Hans Holbein, and the Meyer Madonna,' 1871.
- * 'The Legend of St. Ursula and the Virgin Martyrs of Cologne,' 1869.
- * 'La Legende de Sainte Ursule, Princess Britannique, et de les onze mille Vierges,' by Kellerhoven and Dutron, 1863.
- 'The History, Principles, and Practice of Symbolism in Christian Art,' by F. E. Hulme, 1891.
- 'The Dark Ages,' by S. R. Maitland, 1845.
- J. R. Green's 'Short History of the English People,' Four Volumes, 1892-4.
- * Lasinio's 'Le Tre Porte del Battistero di San Giovanni di Firenze,' 1821.
- 'La Mosaïque,' by Gerspach.
- 'Examples of Stained Glass, Fresco-ornament (etc.), in Central Italy,' by J. B. Waring, 1857.
- * 'Les Stalles et les Clôtures du Chœur de la Cathédrale d'Amiens,' by MM. Jourdain and Duval, 1843.
- The Fine Art Society's Catalogue of Drawings belonging to the St. George's Guild, exhibited in 1886.
- Malcolm Bell's 'Edward Burne Jones: a Record and a Review,' 1893.
- * 'Turner's Liber Studiorum, a Description and a Catalogue,' by W. G. Rawlinson, 1879.
- 'John Leech: artist and humourist,' by F. G. Kitton, 1884.
- * 'Studies in Ruskin,' by J. T. Cook, 1890.

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INTRODUCTION.

“What we *like* determines what we *are*, and is the sign of what we are; and to teach taste is, inevitably, to form character.”
—‘*The Crown of Wild Olive*,’ § 56.

When we begin to examine any series of works of art that is known to have been selected, or specially produced, for distinctly educational purposes, the first question which naturally arises in our minds is, what were the underlying principles which are to be especially recognised by us in the works collected, as illustrious examples of the arts under consideration, and thus emphasized? Wherein is the essence of their greatness, and what are the qualities and virtues for which they have become so famous? This is, indeed, the crucial test of that power of judgment of art,—which is so generally lacking,—and which Mr. Ruskin first commenced to apply to those examples which were most esteemed more than half a century ago. For it is, undoubtedly, to him alone, that we owe our thanks for having discovered the elementary principles of art, and for having first analysed for us the essence of its spirit,—that vital power of the expression of the soul of man: the actual embodiment and presentment, that is, of the highest natural powers of his mind, that are possible of attainment by means of his ingenuity. Thus may the realised conceptions of the most exalted inspired genius be rendered by the simplest means at his disposal, or, it may be, as the result of the most highly cultivated manipulative skill.

It is for the solution of such questions, and to meet the wants of those seeking to understand the principles set forth by Mr. Ruskin in his writings, that this volume has been prepared. “If,” said the Professor, in the course of the inaugural address he delivered at the Cambridge School of Art in 1858, “we have to do with students belonging to the higher ranks of life, our main duty will be to make them good judges of Art, rather than artists. Though I had a month to speak

to you, instead of an hour, time would fail me if I tried to trace the various ways in which we suffer, nationally, for want of enlightened judgment of Art in our upper and middle classes. [Strange as it may appear, it is undoubtedly true, that the *lower* classes, so-called, (as the result of conditions in their training that cannot here be investigated,) however ignorant they may be of the subject-matter that may be delineated, possess, generally, keener powers of appreciation, more honest conviction, and quicker intelligence in recognising merit in artwork, than the majority of more widely-educated persons who pride themselves on their greater knowledge] . . . Not that this judgment can ever be obtained without discipline of the hand: no man ever was a thorough judge of painting who could not draw; but the drawing should only be thought of as a means of fixing his attention upon the subtleties of the Art put before him, or of enabling him to record such natural facts as are necessary for comparison with it . . . Those who may not care to go through the labour necessary to draw flowers or animals, may yet have pleasure in attaining some moderately accurate skill of sketching architecture, and greater still in directing it usefully . . . No judgment of art is possible to any person who does not love it, and only great and good art can be truly loved; nor that, without time and the most devoted attention. Foolish and ambitious persons think they can form their judgment by *seeing much of art* of all kinds. They may see all the pictures in Italy, all the architecture in the world, yet merely make themselves as incapable of judgment as a worn-out dictionary. But,—and I will here venture to say a few words respecting the labour I have had to go through in order to make sure of my facts, in any statements I have made, respecting either Architecture or Painting,—from my youth, I was protected against this fatal error, by an intense love for particular places; returning to them again and again, until I had exhausted what was exhaustible (and therefore *bad*), and thoroughly fastened on the inexhaustible good.”¹

¹ ‘*Inaugural Address at Cambridge*,’ pp. 8-9; ‘*Lectures on Art*,’ §§ 114-5 and ‘*Notes on the Turner and other Drawings exhibited at the Fine Art Society’s Galleries in 1878*,’ pp. 108-9.

"Many persons who are conscientiously desirous of encouraging art, feel at the same time that their judgment is not certain enough to secure their choice of the best kind of art. To such persons I would [remark,] . . . fully admitting the greatness of their difficulty . . . [that] it is not an easy thing to acquire a knowledge of painting." But, what is of still greater importance is, that neither "is it, by any means, a desirable thing to encourage *bad* painting. One bad painter makes another, [or, subject to the circumstances of the exhibition of his work, it may be, hundreds of bad painters], and one bad painting will often spoil a great many healthy judgments. I could name popular painters now living who have retarded the taste of their generation by twenty years."¹ It is therefore a matter of the utmost importance that judgment in art should be rightly formed, and the earlier in life the power is exercised the greater will be the influence, and the deeper the enjoyment.

The power of *originating* works of art is, broadly, rather to be depreciated than advocated, especially at the present time when there is such an ardent, insatiate desire to be able to produce works of art, so-called, which are, after all, if justly estimated, only of a third-rate, or even lower order. It is, in every way, a far more "important thing for young people, and unprofessional students, to know how to appreciate the art of others than to gain much power in art themselves."² In the case of Professor Ruskin himself, it is a most impressive fact that he has devoted all his highly-trained powers of careful drawing, and critical observation, to the honourable cause of chiefly praising and glorifying,—or pitilessly denouncing, if bad,—the work of others. In fact, it is altogether highly characteristic of Mr. Ruskin in his writings, and, indeed, in his entire life-work, to have denied himself the privileges of a professed artist, to become instead the champion of true artists. "Every great writer," he has said, "may be at once known by his guiding the mind far from himself, to the beauty

¹ 'Lectures on Architecture and Painting,' p. 86.
Drawing,' Preface, page xvi.

² 'The Elements of

that is not of his creation, and the knowledge which is past his finding out . . . A man's happiness consists infinitely more in admiration of the faculties of others than in confidence in his own . . . Increase [therefore] reverent admiration in human beings, and you increase daily their happiness, peace, and dignity." ¹

"Neither a great fact, nor a great man, nor a great poem, nor a great picture, nor any great thing, can be fathomed to the bottom in a moment of time . . . Calculate the hours which, during the possible duration of life, can, under the most favourable circumstances, be employed in reading, and the number of books which it is possible to read in that utmost space of time ;—it will be soon seen what a limited library is all that we need, and how careful we ought to be in choosing its volumes. Similarly, the time which most people have at their command for any observation of Art is not more than would be required for the just understanding of the works of one great master. How are we to estimate the futility of wasting this fragment of time on works from which nothing can be learned ? For the only real pleasure, and the richest of all amusements, to be derived from either reading or looking, are in the steady progress of the mind and heart, which day by day are more deeply satisfied, and yet more divinely athirst . . . You can no more see twenty things worth seeing in an hour, than you can read twenty books worth reading in a day . . . Look [rather] at one in the day, instead of at twenty, and think of that one in such a way as will give you some love for man, and some belief in God ². . . [Also] I attach the greatest importance to severe limitation of choice in the examples submitted to him . . . Power of criticism does not consist in knowing the names or the manner of many painters, but in discerning the excellence of a few. If, on the contrary, our teaching is addressed more definitely to the operative,

¹ ' *Modern Painters*, ' Vol. I, Preface to the second edition, p. xxiii ; and ' *Fors Clavigera*, ' Vol. I, Letter ix, p. 9. ² ' *Arrows of the Chase*, ' Vol. I, pp. 101-2 ; ' *On the Old Road*, ' Vol. I, p. 530 ; ' *Deucalion*, ' Vol. I, p. 150 ; and paragraph quoted from E. T. Cook's ' *Studies in Ruskin*, ' p. 294.

we need not endeavour to render his powers of criticism very acute, (etc.) . . . To have well studied one picture by Tintoret, one by Luini, one by Angelico, and a couple of Turner's drawings, or to study one good master till you understand him, will teach a man more than to have catalogued all the galleries of Europe, with a superficial acquaintance;¹ while to have drawn with attention a porch of Amiens, an arch at Verona, and a vault at Venice, will teach him more of architecture than to have made plans and sections of every big heap of brick or stone between St. Paul's and the Pyramids."²

"My readers may depend upon it that all *blame* which I express in a sweeping way is *trustworthy*. I have often had to repent of overpraise of inferior men; and continually to repent of insufficient praise of great men; but of broad condemnation, never. For I do not speak it but after the most searching examination of the matter, and under stern sense of need for it: so that whenever the reader is entirely shocked by what I say, he may be assured every word is True. It is just because it so much offends him, that it was necessary; and knowing that it must offend him, I should not have ventured to say it, without certainty of its truth."³ I say 'certainty,' for it is just as possible to be certain whether the drawing of a tree or a stone is true or false, as whether the drawing of a triangle is; and what I mean primarily by saying that a picture is in all respects worthless, is that it is in all respects *false*: which is not a matter of opinion, at all, but a matter of ascertainable fact,—such as I never assert till I *have* ascertained. And the thing so commonly said about my writings, that they are rather persuasive than just, and that, though my 'language' may be

¹ "If," wrote the Professor, in a letter to Mr. Newman (his art-worker in Florence), dated June 9th, 1877, "you can copy, in the Accademia de' Belle Arti, a bit of Angelico's St. Lawrence (the face or dress), on the right of the Madonna, or left of spectator, in the much-injured picture with the wonderful carpet,—or a bit of the wreath of cloud, and angel, in Botticelli's 'Coronation of the Virgin,' you will never need more teaching."

² *Cambridge Address*, p. 9; and *Turner Notes*, 1878, p. 109.

³ "The great difficulty is always to open people's eyes: to touch their feelings and break their hearts is easy."—*'Ethics of the Dust,'* p. 89.

good, I am an unsafe guide in art criticism, is, like many other popular estimates in such matters, not merely untrue, but precisely the reverse of the truth; it is truth, like reflections in water, distorted much by the shaking receptive surface, and in every particular upside down. . . I am an entirely safe guide in art judgment, simply as the necessary result of my having given the labour of life to the determination of facts, rather than to the following of feelings, or theories. Not, indeed, that my work is free from mistakes; it admits many, and always must admit many, from its scattered range; but, in the long run, it will be found to enter sternly and searchingly into the nature of what it deals with, and the kind of mistake it admits is never dangerous,—consisting, usually, in pressing the truth too far. It is quite possible, for instance, to misinterpret an obscure passage in a picture, which a less earnest observer would never have tried to interpret. But mistakes of this kind—honest, enthusiastic mistakes—are never harmful; because they are always made in a true direction,—fall forward on the road, not into the ditch beside it; and they are sure to be corrected by the next comer. But the blunt and dead mistakes made by too many other writers on art—the mistakes of sheer inattention, and want of sympathy—are mortal. The entire purpose of a great thinker may be difficult to fathom, and we may be, over and over again, more or less mistaken in guessing at his meaning; but the real, profound, nay, quite bottomless, and unredeemable mistake, is the fool's thought—that he had *no* meaning.”¹

Such statements as the foregoing are frequently taken to imply dogmatism, and mere egotistical arrogance on the part of the writer; but with Mr. Ruskin it is no more than a just conclusion formed after most careful deliberation. It has nothing whatever to do with either prejudice or pride, there being in the author such complete indifference to self, and openness to conviction, *contrary* to previous opinion, or misconception, as is almost unique. “I believe,” he has observed (*not* of himself), “the first test of a truly great man is his humility. I do not

¹ ‘*The Two Paths*,’ Appendix I.

mean by 'humility' doubt of his own power, or hesitation in speaking his opinion; but a right understanding of the relation between what *he* can do and say, and the rest of the world's sayings and doings. [Moreover] all great men not only know their business, but know why they know it: and are not only right in their main opinions, but they usually know that they are right in them:—only they do not think much of themselves on that account."¹ This conscious power of genius, under the inspiration of truth is something entirely different from the conceit of dogmatism.

"An important point in Art education would be gained if authoritative testimony could be given to the merit and exclusive sufficiency of any series of examples of works of Art, such as could at once be put within the reach of masters of schools. For the modern student labours under heavy disadvantages in what at first sight might appear an assistance to him, namely, the number of examples of many different styles which surround him in galleries or museums . . . The contemplation of works of art without understanding them only jades [his] faculties, and enslaves [his] intellect . . . His mind is disturbed by the inconsistencies of various excellences, and by his own predilection for false beauties in second or third-rate works. He is thus prevented from observing any one example long enough to understand its merit, or following any one method long enough to obtain facility in its practice. It seems, therefore, very desirable that some such standard of Art should be fixed for all our schools,—a standard which, it must be remembered, need not necessarily be the highest possible, provided only it is the rightest possible. It is not to be hoped that the student should imitate works of the most exalted merit, but much to be desired that he should be guided by those which have fewest faults. Perhaps, therefore, the most serviceable examples which could be set before youth might be found in the studies or drawings, rather than in the pictures, of first-rate masters; and the art of photography enables us to put renderings of such studies,—which for most practical purposes are as good

¹ 'Modern Painters,' Vol. III, p. 266.

as the originals,—on the walls of every school in the kingdom.”¹ But “the worst danger to which a solitary student is exposed, is that of liking things that he should not. It is not so much his difficulties, as his *tastes*, which he must set himself to conquer : and although, under the guidance of a master, many works of art may be made instructive, which are only of partial excellence (the good and bad of them being duly distinguished), his safeguard, as long as he studies alone, will be in allowing himself to possess only things, in their way, so free from faults, that nothing he copies in them can seriously mislead him ; and to contemplate only those works of art which he knows to be either perfect, or noble, in their errors. . . . In these days of cheap illustration, the danger is always of your possessing too much than too little. It may admit of some question, how far the looking at bad art may set off, and illustrate, the characters of the good ; but, on the whole, I believe it is best to live always on quite wholesome food, and that our enjoyment of it will never be made more acute by feeding on ashes ; though it may be well sometimes to taste the ashes, in order to know the bitterness of them. Of course the works of the great masters can only be serviceable to the student after he has made considerable progress himself. It only wastes the time and dulls the feelings of young persons, to drag them through picture galleries ; at least, unless they themselves wish to look at particular pictures. Generally, young people only care to enter a picture gallery when there is a chance of getting leave to run a race to the other end of it ; and they had better do that in the garden below. If, however, they have any real enjoyment of pictures, and want to look at this one or that, the principal point is never to disturb them in looking at what interests them, and never to make them look at what does not. Nothing is of the least use to young people, nor of much use to old ones, but what interests them . . . [and] all things that are worth doing in Art are interesting and attractive when done : and the proof that a thing is right is, that it has power over the heart—that it

¹ ‘*A Joy for Ever*,’ pp. 195-6 ; and ‘*Arrows of the Chase*,’ Vol. I, p. 43.

excites us, wins us, or helps us . . . Therefore, though it is of great importance to put nothing but good art into their possession, yet, when they are passing through galleries, they should look precisely at what pleases them. If it is not useful to them as art, it will be in some other way ; and the healthiest way in which art can interest them is when they look at it because it represents something they like in Nature . . . When, however, the student has made some definite progress, and every picture becomes really a *guide* to him, false or true, in his own work, it is of great importance that he should *never* look, with even partial admiration, at bad art.”¹

“ We are overwhelmed with a tribe of critics who are fully imbued with every kind of knowledge which is useful to the picture-dealer, but with none that is important to the artist. They know [with regard to restoration] where a picture *has* been retouched, but not where it *ought* to have been ; they know if it has been injured, but not if the injury is to be regretted. They are unquestionable authorities in all matters relating to the panel or the canvas, to the varnish or the vehicle, while they remain in entire ignorance of that which the vehicle *conveys*. They are well acquainted with the technical qualities of every master’s touch ; and when their discrimination fails, plume themselves on indisputable tradition, and point triumphantly to the documents of pictorial genealogy.”² They are well aware that a restored picture has lost value, as an authentic work, precisely to the extent of the over-painting ; but there the capacity of their judgment ends. The picture-dealer and impoverished copyists, moreover, are as ready to dispose of the wretched imitations of pictures which they indiscriminately praise, as the deluded purchaser is to buy such wares, under the entirely erroneous impression that they adequately and effectively represent the work of the original

¹ ‘*The Elements of Drawing*,’ pp. 336-8 (or 334-6 in the original edition of 1857) ; and ‘*Lectures on Architecture and Painting*,’ § 4. ² Letter to the editor of the ‘*Artist and Amateur’s Magazine*,’ 1843 ; reprinted in ‘*Arrows of the Chace*,’ Vol. I, pp. 15-16. See, further, ‘*Mornings in Florence*,’ pp. 107, 154-5, and 181.

productions : when, all the time, both are secretly aware that they are practising a deception upon themselves and others in their pretentiousness. Nothing has been so detrimental to art, and so pernicious in its effect upon the mind of the public, as the innumerable meretricious counterfeits of great original works which profane the name of the artist, and cause his work to be depreciated, and defamed. So strongly was this felt by Mr. Ruskin, that in giving his evidence before the Parliamentary Committee appointed in 1857, under Royal Commission, for the consideration of proposals for extending and improving the National Gallery, he remarked — “ I have a great horror of copies of any kind, except only of sculpture . . . In copies of pictures people generally catch the worst parts of the painting, and leave the best, and I have never in my life seen a good copy of a good picture . . . When I came across a copyist in the Gallery of the Vatican, or in the Galleries at Florence, I had a horror of the mischief, — and the scandal, and the libel upon the master, — from the supposition that such a thing as that in any way resembled his work, and the harm that it would do to the populace among whom it was shown.”¹ He considered such misrepresentations of the originals to be entirely mischievous in their effect, and similar to the fabrication, and circulation of spurious coin ; and illustrated his point by remarking that if he were to take any of his pupils from the Working-men’s College round the National Gallery, he would soon have some hope of making them understand in what excellence consisted, if he could point to the genuine works themselves : but he could have no such hope if he had only copies of the pictures to deal with. Good engravings in black and white, — if they are to be had, — or, better still, good photographs, as Mr. Ruskin more particularly advocates,² — which do not profess to be colourable

¹ ‘*On the Old Road*,’ Vol. I, pp. 564 - 5.

² Although Mr. Ruskin objects strongly to the use of the camera as applied to landscape scenery, the resultant effects being delusive, and quite false to nature, he considers photography most useful as a means of obtaining faithful representations in light and shade of such human productions as paintings, sculpture, and the like. “ They are,” he says, “ invaluable for record of some kinds

imitations of the originals, or pretend to the same excellence in any way,—are far to be preferred to the generality of such manufactured articles.

For the purpose of providing the means of studying the works of the best of the Italian masters, Mr. Ruskin specially trained several artists in the art of copying the originals in Italy, and elsewhere. The medium adopted, in nearly every case, is pure water-colour; some of the pictures being represented with purpose in a more or less sketchy manner, chiefly for the value of their colour, or suggesting the force of the original, while other drawings are highly finished studies of selected portions of the pictures. Mr. Ruskin recognized the great need of this, the only means by which a true estimate and understanding of the merits of the original works might be arrived at. Of the extreme value of coloured copies by hand, of paintings whose excellence greatly consists in colour, and also as auxiliary to engravings of them, Mr. Ruskin has insisted with much emphasis. "The prices now given without hesitation for nearly worthless original drawings by fifth-rate artists, would obtain for the misguided buyers, in something like a proportion of ten to one, most precious copies of drawings which can only be represented at all in engraving by entire alteration of their treatment, and abandonment of their finest purposes . . . Further, it continually happens that the very best colour-compositions engrave the worst; for they often extend colours over great spaces at equal pitch, and the green is as dark as the red, and the blue as the brown; so that the engraver can only distinguish them by lines in different directions, and his plate becomes a vague and dead mass of neutral tint. But a bad and forced piece of colour, or a piece of work of the Bolognese school, which is everywhere black in the shadows, and colourless in the lights, will engrave with great ease, and appear spirited and forcible. Hence, engravers, as a rule, are interested in reproducing the work of

of facts, and for giving transcripts of drawings by great masters . . . but photographs of landscape are not true, though they seem so: they are merely spoiled nature" (etc.).—'*Lectures on Art*,' § 172.

the worst schools of painting. [Thus it has unfortunately come to pass that the works of inferior artists, in no way deserving of fame, have become the best known examples, and more highly praised at the hands of those who have cast abroad a knowledge of such productions, than the noble, and powerful masterpieces of the really great painters.] Also, the idea that the merit of an engraving consisted in light and shade, has prevented the modern masters from even attempting to render works dependent mainly on outline and expression, like the early frescoes, which should indeed have been objects of their most attentive and continual skill, — for outline and expression are entirely within the scope of engraving, — and the scripture histories of an aisle or of a cloister, might have been engraved to perfection, with little more pains than are given by ordinary workmen to round a limb by Correggio, or imitate the texture of a dress by Sir Joshua, — and both, at last, inadequately . . . The men whose quiet patience and exquisite manual dexterity are at present [1872] employed in producing large and costly plates, such as that of ‘ La Belle Jardinière de Florence,’ by M. Boucher Desnoyers, should be entirely released from their servile toil, and employed exclusively in producing coloured copies, or light drawings, from the original work. The same number of hours of labour, applied with the like conscientious skill, would multiply precious likenesses of the real picture, full of subtle veracities which no steel line could approach, and conveying, to thousands, true knowledge and unaffected enjoyment of painting ; while the finished plate lies uncared for in the portfolio of the virtuoso, serving only, so far as it is seen in the print-seller’s window by the people, to make them think that sacred painting must always be dull, and unnatural.”¹

In the next place, it is to be observed, that those who propose to give any thought to art must, at the very threshold, disabuse their mind of the idea that it is the province of the pictorial artist merely to produce something which may lightly amuse him, or carelessly beguile the wasted moments of his

¹ ‘ *Ariadne Florentina*,’ § § 226 (footnote), and 230 - 1.

leisure hours. The true artist is always serious, and is always to be believed so, even as a test - point of the merit of his work. "The greatest painters have habitually chosen cheerful or serene subjects";¹ and the chief delight in their work is in relation to the importance of the subject which demanded their attention, and which as their life - work, they "would fain set down for ever."²

"The end of Art is NOT to *amuse*; and all Art which proposes amusement as its end, or which is sought for that end, must be of an inferior, and is, probably, of a harmful, class. The end of Art is as serious as that of all other beautiful things . . . Whatever delight we take in them, be it less or more, is not the delight we take in play, or receive from momentary surprise . . . There is a kind of 'Divina Commedia,' — a dramatic change and power, — in all beautiful things: the joy of surprise and incident mingles in music, painting, architecture, and natural beauty itself, in an ennobled and enduring manner, with the perfectness of eternal hue and form. But whenever the desire of change becomes principal; whenever we care only for new tunes, and new pictures, and new scenes, all power of enjoying Nature or Art is so far perished from us: and a child's love of toys has taken its place . . . When the interest is merely in the novelty, great work in our possession is forgotten, while mean work, because strange and of some personal interest, is annually made the subject of eager observation and discussion. As long as (for one of many instances of such neglect) two great pictures of Tintoret's lie rolled up in an outhouse at Venice [1866], all the exhibitions and schools in Europe mean nothing but the promotion of costly commerce."³

"Keep clear of the notion that Art is a mere dilettantism. It *ought* to *delight* you, as your reading delights you — but you never think of your reading as dilettantism . . . If you think of Art only as a play, or a pleasure, you will do no good to yourselves [in its contemplation], and you will de-

¹ 'Academy Notes,' 1858, page 14.

² See 'Sesame and Silies,' § 9.

³ 'On the Old Road,' Vol. I, pp. 528-9.

grade the pursuit in the sight of others. Better, infinitely better, that you should never enter a picture gallery, than that you should enter only to saunter and to smile : better, infinitely better, that you should never handle a pencil at all, than handle it only for the sake of complacency in your small dexterity : better, infinitely better, that you should be wholly uninterested in pictures, and uninformed respecting them, than that you should just know enough to detect blemishes in great works, — to give a colour of reasonableness to presumption, and an appearance of acuteness to misunderstanding . . . Men employed in any kind of manual labour, by which they must live, are not likely to take up the notion that they can learn any other art for amusement only ; and it is of the highest importance to show them what drawing really means ; and not so much to teach them to produce a good work themselves, as to know it when they see it done by others.”¹

“This, then, is the great enigma of Art History, — you must not follow Art without pleasure, nor must you follow it for the sake of pleasure . . . Wherever Art has been followed *only* for the sake of luxury or delight, it has contributed, and largely contributed, to bring about the destruction of the nation practising it : but wherever Art has been used *also* to teach any truth, or supposed truth, — religious, moral, or natural, — there it has elevated the nation practising it, and itself with the nation. Thus the Art of Greece rose, and did service to the people, so long as it was to them the earnest interpreter of a religion they believed in : the Arts of northern sculpture and architecture rose, as interpreters of Christian legend and doctrine : the Art of painting in Italy, not only as religious, but also mainly as expressive of truths of moral philosophy, and powerful in pure human portraiture . . . The success of the painter depended on his desire to convey a Truth, rather than to produce a merely beautiful picture . . . to get some moral principle rightly stated, or some historical character rightly described, rather than merely to give pleasure to the eyes.”²

“Enable yourselves to distinguish, by the truth of your

¹ ‘*On the Old Road*,’ Vol. I, pp. 434 - 5.

² *Ibid.*, Vol. I, pp. 430 - 1.

own lives, what is true in those of other men, and you will gradually perceive, as you grow older, that all good has its origin in good, never in evil; that the fact of either literature or painting being truly fine of their kind, whatever their mistaken aim, or partial error, is proof of their noble origin: and that, if there is indeed sterling value in the thing done, it has come of a sterling worth in the soul that did it . . . Fine art is that in which the hand, the head, and the *heart* of man go together . . . Without mingling of heart-passions with hand power, no art is possible. The highest art unites both in their intensest degrees; the action of the hand at its finest, with that of the heart at its fullest . . . [and] the value of every work of art is exactly in the ratio of the quantity of humanity which has been put into it, and legibly expressed upon it for ever:—first, of thought, and moral purpose; secondly, of technical skill; thirdly, of bodily industry . . . [Thus] the art of any country is the exponent of its ethical life, and social and political virtues.”¹

This is the exalted view of Art which characterizes Mr. Ruskin’s teaching throughout. To him “one of the main uses of Art is, not so much *as Art*, but as teaching the feelings of nations . . . Expressions of feeling cannot come out of History. The contemporary historian does not feel them: he does not feel what his nation is. But get the works of the same master together, the works of the same nation together, and the works of the same century together, and see how the thing will force itself upon every one’s observation.”²

“But, as yet, the man would only lay himself open to the charge of vanity, of imagination, and of idle fondness of hope, who should venture to trace in words the course of the higher blessings which the Arts may have yet in store for mankind. . . . How many of the best impulses of the heart are lost in

¹ ‘*Lectures on Art*,’ § 76; ‘*The Two Paths*,’ § § 54, and 159; ‘*The Stones of Venice*,’ Vol. II, p. 381; and ‘*Lectures on Art*,’ § 27. ² *Parliamentary*

Evidence given by Mr. Ruskin before the National Gallery Site Commission in 1857: re-printed from the Government ‘Blue-Book,’ in ‘On the Old Road,’ Vol. I, pp. 557-8.

frivolity, or sensuality, — for want of purer beauty to contemplate, and of noble thoughts to associate with the fervour of hallowed human passion ; how, finally, a great part of the vital power of our religious faith is lost in us, for want of such art as would realise in some rational, probable, believable way, those events of sacred history which, as they visibly and intelligibly occurred, may also be visibly and intelligibly represented . . [and yet] how many of the great phenomena of nature *still* remain unrecorded, — for *us* to record ! . How *many* of the most impressive historical events of the day failed of teaching us half of what they were meant to teach, for want of painters to represent them faithfully, — instead of fancifully : and with historical truth for their aim, — instead of national self-glorification ! . . Be assured, [however,] that no good can come of our work but as it arises simply out of our own true natures, and the necessities of the time around us, though in many respects an evil one. We live in an age of base conceit and baser servility — an age whose intellect is chiefly formed by pillage, and occupied in desecration ; one day mimicking, the next destroying the works of all the noble persons who made its intellectual or art life possible to it . . In the midst of all this, we have to become lowly, and strong ; to recognise the powers of others, and fulfil our own.” ¹

“ He only can be truly said to be educated in Art to whom all his work is only a feeble sign of glories which he cannot convey, and a feeble means of measuring, with ever-enlarging admiration, the great and untraversable gulf which God has set between the great and the common intelligences of mankind : and all the triumphs of Art which man can commonly achieve are only truly crowned by pure delight in natural scenes themselves, and by the sacred and self-forgotten veneration which can be nobly abashed, and tremblingly exalted, in the presence of a human spirit greater than his own.” ²

¹ ‘*On the Old Road*,’ Vol. I, pp. 433-4 ; and ‘*Lectures on Art*,’ § 189.

² ‘*On the Old Road*,’ Vol. I, p. 436.

THE ITALIAN SCHOOLS OF PAINTING.

"Great nations write their autobiographies in three manuscripts;—the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others; but of the three, the only quite trustworthy one is the last. The acts of a nation may be triumphant by its good fortune; and its words mighty by the genius of a few of its children: but its art, only by the general gifts and sympathies of the race."—*St. Mark's Rest*, Preface, p. v.

The National Character of Art.

"The conditions of national force under which all the great art of the middle ages was accomplished," were those when the three main divisions of men lived in perfect harmony,—“the knights, remaining true to the state, the clergy to their faith, and the workmen to their craft. . . . The existence of the nobler arts, indeed, involves the harmonious life and vital faith of the three classes whom we have just distinguished; and that condition existed, more or less disturbed by the vices inherent in each class, yet, on the whole, energetically and productively, during the twelfth, thirteenth, fourteenth, and fifteenth centuries. . . .” The thirteenth century was in a special degree the great age of Architecture. “The increase of wealth, the safety of industry, and the conception of more convenient furniture of life, to which we must attribute the rise of the entire artist class, were accompanied, in that century, by much enlargement in the conception of useful public works; and great architectural and engineering efforts were made for the common service—not by *private* enterprise, that idle persons might get dividends out of the public pocket, but by *public* enterprise,—each citizen paying down at once his share of what was necessary to accomplish the benefit to the State.”¹

¹ *Val d'Arno*, §§ 73, 76, and 77.

The Connection between Art and Religion.

Art, in all its forms, was developed in Italy absolutely in connection with the religion of either the workers themselves, or those by whom they were employed. Indeed, the art of any country may always be considered as a test of the practical issue of the religious ideas of the times in which they were produced. Thus pictorial art arose, in the 'Middle Ages' of Christendom, to become a most potent factor in the religious teaching of the Church, and afforded a further means of maintaining, with exact precision, the traditions which were so carefully preserved,—till then, by oral means alone. But, in spite of the careful control which was ever exerted in guarding against any undue innovations in the representation of the details of the sacred subjects which were delineated upon the walls, and altars, of monastic institutions, and every other communal edifice, the genius of the artists employed inevitably involved a development, and even change, in the treatment of their subjects. The great Masters of art became, therefore, also, to a large extent Reformers of doctrine, and naturally advanced any new ideas that prevailed, so far as it lay in their power to express their convictions,—not only within the Church, but more widely, as new means of appeal became possible. Thus, the teaching of Luther became enforced by the powerful handiwork of Holbein; and the preaching of Savonarola was extended by the refined painting of his convert, Botticelli. These "two greatest masters of engraving . . . were both of them passionate Reformers. . . . Reformers, I mean, in the full and, accurately, the only, sense. Not preachers of new doctrines; but witnesses against the betrayal of the old ones, which were on the lips of all men, and in the lives of none. Nay, the painters are indeed more pure reformers than the priests. They rebuked the manifest vices of men, while they realized whatever was loveliest in their faith. Priestly reform soon enraged itself into mere contest for personal opinions; while, without rage, but in stern rebuke of all that was vile in conduct or thought,—in declaration of the always-received faiths of the Christian Church, and in warning

of the power of *faith*, and *death*,¹ over the petty designs of men,—Botticelli and Holbein together fought foremost in the ranks of the Reformation.” But “Botticelli was—what Luther wished to be, but could not be—a reformer still believing in the Church: his mind is at peace; and his art, therefore, can pursue the delight of beauty, and yet remain prophetic.”²

“One chief reason why the greatest art power ever attained in the world, in the works of the best Italian Masters of Painting, is not as yet fully appreciated is, that, as all truly great religious painters have been hearty Romanists, there are none of their works which do not embody, in some portions of them, definitely Romanist doctrines. The Protestant mind is instantly struck by these, and offended by them, so as to be incapable of entering,—or at least rendered indisposed to enter,—farther into the heart of the work, or to the discovering of those deeper characters of it, which are not Romanist, but Christian, in the everlasting sense and power of Christianity. Thus most Protestants, entering for the first time, a Paradise of Angelico, would be irrevocably offended by finding, that the first person the painter wished them to speak to was St. Dominic; and would retire from such a heaven as speedily as possible,—not giving themselves time to discover, that whether dressed in black, or white, or grey, and by whatever name in the calendar they might be called, the figures that filled that Angelico heaven were indeed more saintly, and pure, and full of love in every feature, than any that the human hand ever traced before or since. And thus Protestantism, having foolishly sought for the little help it requires at the hand of painting from the men who embodied no Catholic doctrine, has been reduced to receive it from those who believed neither Catholicism nor Protestantism, but who read the Bible in search of the picturesque. We thus refuse to regard the painters who passed their lives in

¹ “This sentence has cost me, I suppose, first and last, about as many hours as there are lines in it;—and my choice of these two words, faith and death, as representatives of power, will perhaps, after all, only puzzle the reader.” See, the context, however, for better explanation.

² ‘*Ariadne Florentina*,’ § § 44 and 148; see also §§ 85, and 142.

prayer, but are perfectly ready to be taught by those who spent them in debauchery.”¹

Again, it should be generally understood that, as a matter of fact, “the highest branches of the fine arts are no encouragers either of idolatry or religion. No picture . . . has ever been worshipped, except by accident. Carefully regarded, and by intelligent persons, they instantly divert the mind from their subject to their art, so that admiration takes the place of devotion . . . and by far the greater number of the most celebrated statues and pictures are never regarded with any other feelings than those of admiration of human beauty, or reverence for human skill. Effective religious art has always lain, and I believe must always lie, between the two extremes of barbarous idol-fashioning, on one side, and magnificent craftsmanship, on the other.”²

“It has been commonly thought that art was a most fitting means for the enforcement of religious doctrines and emotions; whereas there is room for grave doubt whether it has not in this function hitherto done evil rather than good.”³ Yet, in spite of the positively injurious influence of such teaching upon the minds of too credulous, and entirely superstitious persons, “I have no manner of doubt that half of the poor and untaught Christians who are this day lying prostrate before crucifixes, ‘bambinos,’ and ‘volto santos,’ are finding more acceptance with God, than many Protestants who idolise nothing but their own opinions, or their own interests. I believe that those who have worshipped the thorns of Christ’s crown will be found at last to have been holier and wiser than those who worship the thorns of the world’s service, and that to adore the nails of the cross is a less sin than to adore the hammer of the workman. But, on the other hand, though the idolatry of the lower orders in the Romish Church may thus be frequently excused, the ordinary subterfuges by which it is

¹ ‘*Stones of Venice*,’ Vol. II, pp. 104-5. ² ‘*Ibid.*’ p. 109; and see further on the essence of Idolatry and Romanist worship, pp. 386-8, in the same volume.

³ ‘*Lectures on Art*,’ § 33; and see the further exposition on the questionable benefit, and harmful effect of most Christian Art, in §§ 43-59.

defended are not so [*etcætera*].¹ . . In old times, men used their powers of painting to show the objects of faith; in later times, they used the objects of faith that they might show their powers of painting. The distinction is enormous, the difference incalculable, as irreconcilable. And thus, the more skilful the artist, the less his subject was regarded; and the hearts of men hardened as their handling softened, until they reached a point when sacred, profane, or sensual subjects were employed with absolute indifference, for the display of colour and execution; and gradually the mind of Europe congealed into that state of utter apathy,—inconceivable, unless it had been witnessed, and unpardonable, unless by us who have been infected by it,—which permits us to place the Madonna and the Aphrodite side by side in our galleries, and to pass, with the same unmoved inquiry into the manner of their handling, from a Bacchanal to a Nativity. . . The faith which had been undermined by the genius of Pagans, was overthrown by the crimes of Christians; and the ruin which was begun by scholarship, was completed by sensuality.”²

But “within the last hundred years, all religion has perished from the practically active national mind of both France and England. No statesman in the senate of either country would dare to use a sentence out of their acceptedly divine Revelation, as having now a liberal authority over them for their guidance, or even a suggestive wisdom for their contemplation. England, especially, has cast her Bible full in the face of her former God; and proclaimed, with open challenge to Him, her resolved worship of His declared enemy Mammon. All the arts, therefore, founded on religion and sculpture chiefly, are here in England effete and corrupt, to a degree which arts never were hitherto in the history of mankind; and it is possible to show you the condition of sculpture living, and sculpture dead, in accurate opposition, by simply comparing the nascent Pisan school in Italy with the existing school in England.”³

¹ ‘*Stones of Venice*,’ Vol. II, p. 387.

² *Ibid.*, Vol. III, p. 108.

³ ‘*Aratra Pentelici*,’ § 52; see also §§ 69 and 70, and ‘*Academy Notes*,’ 1859, pp. 41-4.

"I do not speak with any purpose of defending one system of theology against another,—least of all, Reformed against Catholic theology,—but there probably never was a system of religion so destructive to the loveliest arts and the loveliest virtues of men, as the modern Protestantism, which consists in an assured belief in the Divine forgiveness of all your sins, and the Divine correctness of all your opinions. In the first searching and sincere activities, the doctrines of the Reformation produced the most instructive art, and the grandest literature, yet given to the world; while Italy in her interested resistance to those doctrines, polluted and exhausted the arts she already possessed. Her iridescence of dying statesmanship—her magnificence of hollow piety,—were represented in the arts of Venice and Florence by two mighty men on either side—Titian and Tintoret,—Michael Angelo and Raphael. Of the calm and brave statesmanship, the modest and faithful religion, which had been her strength, I am content to name one chief representative artist at Venice, John Bellini."¹

"I have given a considerable part of my life to the investigation of Venetian painting: and the result of that enquiry has been my fixing upon one man as the greatest of all Venetians, and, therefore, as I believed, of all painters whatsoever."² But on discovering "the gigantic power of Tintoret, and analysing Venetian work carefully, I found—and told fearlessly, in spite of my love for the masters—that there was no religion whatever in any work of Titian's, and that Tintoret only occasionally forgot himself into religion. . . But it is only when Tintoret forgets himself, that he truly finds himself."³

"My work on the Venetians in the year 1858, not only convinced me of their consummate power, but showed me that there was a great *worldly* harmony running through all they did,—opposing itself to the fanaticism of the Papacy; and in this worldly harmony of human and artistic power, my own special idol, Turner, stood side by side with Tintoret; so also

¹ 'Atratra Pentelici' (small edition) § 215. ² 'The Crown of Wild Olive,' § 87. ³ 'Fors Clavigera,' Vol. VII, p. 102; for further explanation see the context, and also under Tintoretto, here.

Velasquez, Sir Joshua, and Gainsborough, stood with Titian and Veronese; and those seven men, quite demonstrably and indisputably giants in the domain of Art, stood as heads of a great Worldly Army, worshippers of Worldly visible Truth, *against* (as it seemed then to me), and assuredly distinct from, another sacred army, bearing the Rule of the Catholic Church in the strictest obedience, and headed by Cimabue, Giotto, and Angelico; worshippers not of a worldly and visible Truth, but of a visionary one, which they asserted to be higher; yet under the (as they asserted—supernatural) teaching of the Spirit of this Truth, doing less perfect work than their unassisted opposites! All this is entirely so, and a fact difficult enough, as it stands, to me even now; but as I was then still in the bonds of my old Evangelical faith, it was with me—Protestantism or nothing: the crisis of the whole turn of my thoughts being one Sunday morning at Turin, when I saw Paul Veronese's 'Queen of Sheba.'” [*et cætera*, see context].¹ But even “in the world of painting, Tintoret was virtually unseen, Veronese unfelt, Carpaccio not so much as named, when I began to study them.”² Before the year 1842 “Rubens had remained to me the type of colour power, . . . and Titian's flesh tints of little worth,”³ but two years later, Mr. Ruskin discovered, to many others than himself, the superiority of Veronese, and arrived at “a full understanding of Titian, John Bellini, and Perugino,”—which led to the abandonment of Rubens and Rembrandt, in favour of the great masters of the Venetian school.⁴

“The root of all that is greatest in Christian art is struck in the thirteenth century: the temper of that century is the life-blood of all manly work thenceforward in Europe.”⁵ And “the evidence might be accumulated a thousandfold from the works of Veronese, and of every succeeding painter,—that the fifteenth century had taken away the religious heart of Venice. And I put the commencement of the Fall of Venice as far back

¹ *Fors Clavigera*, Vol. VII, pp. 103-4.

² *Præterita*, Vol. I, p. 281.

³ *Ibid.*, Vol. II, pp. 181 and 63.

⁴ *Ibid.*, see pp. 183 and 185.

⁵ *Stones of Venice*, Vol. II, p. 263; see also p. 342, and *The Two Paths*, § 30.

as 1418. John Bellini was born in 1423, and Titian in 1480. John Bellini, and his brother Gentile, two years older than he, close the line of the sacred painters of Venice. But the most solemn spirit of religious faith animates their works to the last. There is no religion in any work of Titian's; ¹ there is not even the smallest evidence of religious temper or sympathies, either in himself, or in those for whom he painted. His larger sacred subjects are merely themes for the exhibition of pictorial rhetoric,—composition and colour. His minor works are generally made subordinate to purposes of portraiture . . . Now this is not merely because John Bellini was a religious man and Titian was not. Titian and Bellini are each true representatives of the school of painters contemporary with them; and the difference in their artistic feeling is a consequence, not so much of difference in their natural characters, as in their early education: Bellini was brought up in faith; Titian in formalism. Between the years of their births, the vital religion of Venice had expired, although outward observance was as strict as ever.” ²

The rationalistic art which commenced during the second half of the fifteenth century, “is the art commonly called Renaissance. It is marked by a return to Pagan systems, and instead of adopting them and hallowing them for Christianity, ranked itself under them as an imitator and pupil. The principal element in the Renaissance spirit is its firm confidence in its own wisdom. . . Instant degradation followed in every direction. Mythologies ill understood at first, then perverted into feeble sensualities, and took the place of the representations of Christian subjects, which became blasphemous under the treatment of men like the Caracci. Gods without power, satyrs without rusticity, nymphs without innocence, men without humanity, gather into idiot groups upon the polluted canvas; and scenic affectations encumber the streets [under Sansovino and Palladio], with preposterous marble. Lower and lower declines the level of abused intellect, . . until Christianity and morality, courage and intellect and art, all crumbling together in one wreck, we are hurried on to the fall of Italy,

¹ See page 6.

² ‘*Stones of Venice*,’ Vol. I, pp. 10-12.

the revolution in France, and the condition of art in England (saved by her Protestantism from severer penalty) in the time of George II.”¹

*The Three Orders of Artists.*²

“Artists, considered as searchers after truth, may be divided into three great classes, a right, a left, and a centre, whom I shall call, for convenience in speaking of them, Purists, Naturalists, and Sensualists.³ The PURISTS perceive, and pursue, the good, and leave the evil: the NATURALISTS, the greatest, perceive and pursue the good and evil together, the whole thing as it verily is: the SENSUALISTS perceive and pursue the evil, and leave the good.

“The first class, I say, take the good and leave the evil. But of whatever is presented to them they gather what it has of grace, and life, and light, and holiness, and leave all, or at least as much as possible, of the rest undrawn. The faces of their figures express no evil passions; the skies of their landscapes are without storm; the prevalent character of their colour is brightness, and of their chiaroscuro fullness of light. The early Italian and Flemish painters, Angelico and Hemling,⁴ Perugino, Francia, Raffaele in his best time, John Bellini, and our own Stothard, belonging eminently to this class.

“The second, or greatest class, render all that they see in nature unhesitatingly, with a kind of divine grasp and govern-

¹ *Stones of Venice*, Vol. I, pp. 23-4, and Vol. II, p. 307.

² “Strictly speaking, we may divide the art of Christian times into two great masses—Symbolic, and Imitative—the symbolic reaching from the earliest periods down to the close of the fourteenth century, and the imitative from that close. The most important circumstance indicative of the culminating point, or turn of tide, would be the change from the pure golden back-ground, characteristic of the finest thirteenth century work, and the coloured chequered ground of the finest fourteenth, to the blue sky, gradated to the horizon, which formed the *crisis* of change in the spirit of mediæval art early in the fifteenth century.”—*Modern Painters*, Vol. III, p. 208; see also *Lectures on Art*, §§ 73-4.

³ “Painters have been divided commonly into only two ranks, now known, I believe, throughout Europe by the names which they first received in Italy, ‘Puristi,’ and ‘Naturalisti.’”—*Stones of Venice*, Vol. II, p. 189.

⁴ Hans Memling, Hemling, or Hemlinck.

ment of the whole, sympathizing with all the good, and yet confessing, permitting, and bringing good out of the evil also. Their subject is infinite as nature, their colour equally balanced between splendour and sadness, reaching occasionally the highest degrees of both, and their chiaroscuro equally balanced between light and shade. The principal men of this class are Michael Angelo, Leonardo, Giotto, Tintoret, and Turner. Raffaello in his second time, Titian, and Rubens are transitional; the first inclining to the eclectic, and the last two to the impure class, Raffaello rarely giving all the evil, Titian and Rubens rarely all the good.

"The last class perceive and imitate evil only. They cannot draw the trunk of a tree without blasting and shattering it, nor a sky except covered with stormy clouds; they delight in the beggary and brutality of the human race; their colour is for the most part subdued or lurid, and the greater spaces of their pictures are occupied by darkness. Happily the examples of this class are seldom seen to perfection. Salvator Rosa and Caravaggio are the most characteristic: the other men belonging to it approach towards the central rank by imperceptible gradations, as they perceive and represent more and more of good. But Murillo, Zurbaran, Camillo Procaccini, Rembrandt, and Teniers, all belong naturally to this lower class."¹

"The principal masters of the faithful religious school in painting, are Giotto, Angelico, Sandro Botticelli, Filippo Lippi, Luini, and Carpaccio."²

The Value of Colour in Art.

The chief and most ennobling element in art, by which the right appreciation of its various forms of expression, may best be tested, is the power of pure enjoyment we possess in COLOUR. "Wherever men are noble they love bright colour³: and colour exists only where there is tenderness . . . In every given touch laid on canvas, if one grain of the colour is inoperative, the hue will be imperfect; the grain of colour which does not work is

¹ 'Stones of Venice,' Vol. II, pp. 187-9; see also the continuation to p. 195, and 'On the Old Road,' Vol. I, pp. 68-70. ² 'On the Old Road,' Vol. I, p. 340.

³ 'Proserpina,' Vol. I, p. 95; and see context.

'dead,' and infects all about it with its death.¹ . . . The art of painting, properly so called, consists in laying on the least possible colour that will produce the required result; and this measurement . . . is so delicate that not one human hand in a million has the required lightness. The final touch of any painter properly so named—of Correggio, Titian, Turner, or Reynolds,—would be always quite invisible to any one watching the progress of the work . . . and to the painter himself almost unconscious. Great painters are so organized that they do their best work without effort. . . . The real painter lays his mass of colour, of its required thickness and shape, with as much precision as if it were the bud of a flower, which he had to touch into blossom. And a great colourist will make even the absence of colour lovely, as the fading of the perfect voice makes silence sacred."²

"The directly ethical influence of colour in the sky, the trees, flowers, and coloured creatures round us, and in our own various arts massed under the one name of painting, is so essential and constant, that we cease to recognize it, because we are never long enough altogether deprived of it to feel our need; and the mental diseases induced by the influences of corrupt colour are as little suspected, or traced to their true source, as the bodily weaknesses resulting from atmospheric miasmata."³

"The fact is, we none of us enough appreciate the nobleness and sacredness of colour. Nothing is more common than to hear it spoken of as a subordinate beauty,—nay, even as the mere source of a sensual pleasure. . . . But it is not so. . . . The fact is, that, of all God's gifts to the sight of man, colour is the holiest, the most divine, the most solemn. We speak rashly of gay colour and sad colour, for colour cannot at once be good and gay. All good colour is in some degree pensive, the

¹ Colour is frequently *inaccurately* spoken of dead, merely in regard to surface texture. See '*Lectures on Art*,' § 136.

² '*The Two Paths*,' Appendices iv and v. The fifth appendix contains further remarks on the subject, including a summary of the Five Laws of Colour. See also, '*The Laws of Fêsole*,' p. 116, and '*Arrows of the Chace*,' Vol. I, pp. 135-140.

³ '*Anatra Pentelici*,' § 14.

loveliest is melancholy, and the purest and most thoughtful minds are those which love colour the most.”¹

“You ought to love colour, and to think nothing quite beautiful, or perfect, without it; and if you really do love it, for its own sake, and are not merely desirous to colour because you think painting a finer thing than drawing, there is some chance you may colour well. But to colour well requires your life: it cannot be done cheaper. Nothing but devotion of life, and great genius besides, can make a colourist.”² Moreover, the appreciative power of colour can by no means be acquired by tuition: it is entirely *intuitive*. “Of all powers of enjoyment, or of judgment, that which is concerned with nobility of colour is least communicable; and it is also, perhaps, the most rare.”³

And note, finally, that “colour cannot be indifferent: it is either beautiful, and auxiliary to the purposes of the picture, or false, froward, and opposite to them . . . it repels where it cannot enthrall, and destroys what it cannot assist. It is, besides, the painters’ peculiar craft. . . . He only is a painter who can melodize and harmonize *hue*,—if he fail in this, he is no member of the brotherhood.” [*etc.*]⁴

‘*The Time of the Masters.*’

The fifty years period comprising broadly the latter half of the XVth century, has been named by Mr. Ruskin ‘The Time of the Masters’,—“including Luini, Leonardo, John Bellini, Vittor Carpaccio, Andrea Mantegna, Andrea Verrocchio, Cima da Conegliano, Perugino, and—in date, though only in his earlier life belonging to the school,—Raphael The great fifty years was the prime of life of three men: John Bellini, born 1430, died at 90, in 1516; Mantegna, born 1430, died at 76, in 1506; and Vittor Carpaccio, who died in 1522.”⁵ They did nothing but what was lovely, and taught only what was right. The mightier masters who succeeded them, crowned, but closed, the dynasties of art, and since their days painting has never flourished more.”⁶

¹ ‘*Stones of Venice*,’ Vol. II, p. 145; and see the next five paragraphs, also p. 182, (chap. vi, § 42).

² ‘*Elements of Drawing*,’ § 152.

³ ‘*On the Old Road*,’ Vol. I, p. 202.

⁴ *Ibid.*, pp. 203-4

⁵ *Ibid.*, p. 660.

⁶ ‘*Lectures on Art*,’ § 182.

THE FLORENTINE

(OR TUSCAN)

SCHOOL OF PAINTING.

“Noble Art is nothing less than the expression of a great soul;
and great souls are not common things.”—*A Joy for Ever*, p. 156.

“While the main characteristic of the Venetian school of painting is its treatment of *colour*, the Florentine school proposed to itself the perfect expression of *human emotion*—the showing of the effects of passion in the human face and gesture. I call it the Florentine school, because, whether you take Raphael for the culminating master of expressional art in Italy, or Leonardo, or Michael Angelo, you will find that the whole energy of the national effort which produced those masters, had its root in Florence, not at Urbino, or Milan. I say, then, this Florentine, or leading Italian school, proposed to itself human expression for its aim in natural truth; it strove to do that as well as it could, did it as well as it can be done, and all its greatness is rooted in that single and honest effort. . . . Take for your type, Raphael’s ‘Disputa del Sagramento’—there you have the truth of human expression proposed as an aim. That is the way people look when they feel this or that—when they have this or that other mental character: are they devotional, thoughtful, affectionate, indignant, or inspired? are they prophets, saints, priests, or kings? then—whatsoever is truly thoughtful, affectionate, prophetic, priestly, kingly—that the Florentine school tried to discern, and show; *that* they have discerned and shown; and all their greatness is first fastened in their aim at this central truth—the open expression of the living human soul.”¹

“This beginning, and the end, of the aim of all noble art, we have, in the ancient art, by *perception*; and we have *not*, in

¹ ‘*The Two Paths*,’ §§ 20-21.

modern art, by increased *knowledge*. Giotto gives it us : Orcagna gives it us ; Angelico, Memmi, Pisano,—all simple and unlearned men, in their measure and manner,—give it us ; and the learned men that followed them give it us not, and we, in our supreme learning, own ourselves at this day farther from it than ever.”¹

The Historic Basis of Florentine Art.

In the consideration of the character of the work of any particular school, it is always to be remembered that the striking feature of that school is, primarily, the emanation of a single genius. But it is, further, equally to be recognised that genius itself, however high the attainment in relation to commoner grades of talent, is always and entirely *derivative*,—varying only in the degree of its imitation of the work of others. The inspiration of genius is, in effect, the seizing hold and uplifting of something which already existed as a germ, by a giant intellect, which knows how to develop the fruitful seed that lay unseen by others, producing thereby works that will become for ever as harvests of rich grain, and forests of mighty trees. Thus intellect operates universally, whether in the field of art, or literature, poetry, or music. “Noble imagination does not create, it does but *reveal* the treasures to be possessed by the spirit.”² All creation of that which is great and efficient, whether in the world of matter or the realm of mind, is the elevation of that which was lowly and despised ; as, reversely, that which is mean, and inefficient, is the degradation, and debasement, of a higher and nobler standard. Now, the special genius of Art in Florence was rooted in its devotion to the principles of beauty discovered by the Greeks, and specially cultivated, and applied by them, primarily, in relation to the splendour of their temple worship, and their veneration for the spirit of heroism which later goths, with their superior wisdom, termed in disdain ‘mythology.’

¹ ‘*The Stones of Venice*,’ Vol. III, p. 49 ; but see also the preceding and subsequent paragraphs in the chapter, on the false ideas and erroneous methods under which art is taught and studied. ‘Half our artists are ruined for want of education, and by the possession of knowledge ; the best that I have known have been educated and illiterate.’ (p. 40.)

² ‘*The Art of England*,’ pp. 154-5. See further on this, under Angelico, p. 28.

All subsequent attainment in the conception of beauty of form in art,—whether ‘religious’ or ‘pagan,’ ecclesiological or domestic,—and of idea in literature, is based solely upon the work of the Greeks; and thus it must ever remain, so long as literature and the arts survive. “We owe to the Greeks every noble discipline in literature, every radical principle of art, and every form of convenient beauty in our household furniture and daily occupations of life. We are unable, ourselves, to make rational use of half that we have received from them; and of our own we have nothing but discoveries in science, and fine mechanical adaptations of the discovered physical powers.¹ . . . All Florentine work of the finest kind,” in fact, whether in painting or sculpture,—“Luca della Robbia’s, Ghiberti’s, Donatello’s, Filippo Lippi’s, Botticelli’s, Fra Angelico’s,—is absolutely pure Etruscan, merely changing its subjects, and representing the Virgin instead of Athena, and Christ instead of Jupiter. Every line of Florentine chisel in the fifteenth century is based on national principles of art which existed in the seventh century before Christ.”²

What constitutes Mastership.

Foremost among the truly great *Masters* of Florence, in chronological order of their influence, are Pisano, Giotto, Orcagna, Angelico, Lippi, Botticelli, Verrocchio, and Perugino. These will each be considered in relation to their work, and mainly in regard to the examples included in the series now in the Museum.³ But, before proceeding further, it may be well to understand the accurate meaning of the term ‘Master,’ which is so often vaguely used, and misapplied, through lack of appreciation of its origin and proper application.

“We are in the habit of speaking of men who form a great number of pupils, and have a host of inferior satellites round them, as Masters of great schools. But before you call a man a master, you should ask, are his pupils greater or less than himself? If they are greater than himself, he is a master indeed;—he has been a true teacher. But if all his pupils are

¹ ‘*Ethics of the Dust*,’ p. 224.

² ‘*Ariadne Florentina*,’ footnote to p. 68.

³ Pisano is not included, he being represented here by photographs only.

less than himself, he may have been a great *man*, but in all probability has been a bad *master*, or no master. . . . Niccola Pisano taught all Italy; but chiefly his own son, who succeeded, and in some things very much surpassed him. Orcagna taught all Italy, after him, down to Michael Angelo. And these two—Lippi, the religious schools, Verrocchio, the artist schools, of their century. Lippi taught Sandro Botticelli; and Verrocchio taught Leonardo da Vinci, Lorenzo di Credi and Perugino.”¹

GIOTTO [1276—1336.]

“Life, when it is real, is not evanescent, is not slight, does not vanish away. Every noble life leaves the fibre of it woven for ever in the work of the world; by so much, evermore, the strength of the human race has gained—more stubborn in the root, higher towards heaven in the branch.”—‘*Proserpina*,’ pp. 70-1.

Ambrose Bondone, commonly known as Giotto, was born at Vespignano, near Florence, in the year 1276.

“Painting stands indebted to Giotto beyond any of her children. His history is a most instructive one; and his life was one continued triumph.”²

The story of his early life as a shepherd boy, in which occupation he was discovered as an art genius and educated by Cimabue, is now so well known that it is unnecessary to give any details here. In him was combined the highest qualities as an architect, sculptor, and painter the world had ever seen, and probably ever will see.

His inventive faculty was of the very highest order, his architectural designs being as powerful, yet as tender, as his pictorial conceptions, and so entirely practical of attainment, that in nothing could his motives be charged with being in the least of a visionary nature. But “the entire vitality of arts, however pleasant, wonderful, or impressive it may be in itself, *depends* upon its being either full of truth, or full of use. It must never exist alone—never for itself; it exists rightly only when it is the

¹ ‘*Ariadne Florentina*,’ § 53. See further under Botticelli, and Verrocchio.

² ‘*On the Old Road*,’ Vol. I, pp. 90-1; and see the continuation.

means of knowledge, or the grace of agency for life, either to state a true thing, or to adorn a serviceable one.”¹ Thus we may recognise the significance of the fact that the “special character of Giotto among the great painters of Italy, is his being a practical person. Whatever other men dreamed of, he did. He could work in mosaic; he could work in marble; he could paint; and he could build; and all thoroughly,—a man of supreme faculty, supreme common sense.”² . . . Nobody in the graphic arts, can be quite rightly a master of anything, who is not master of everything. . . .

“I made a little sketch, when last in Florence, of a subject which will fix the idea of this unity of the arts in your minds. At the base of the tower of Giotto³ are two rows of hexagonal panels, filled with bas-reliefs. Some of these are by unknown hands,—some by Andrea Pisano, some by Luca della Robbia, two by Giotto himself; of these I sketched the panel representing the art of Painting. You have in that bas-relief one of the foundation-stones of the most perfectly built tower in Europe; you have that stone carved by its architect’s own hand; you find, further, that this architect and sculptor was the greatest painter of his time, and the friend of the greatest poet [Dante]; and you have represented by him, a painter in his shop,—*bottega*,—as symbolic of the entire art of painting.”⁴

“Giotto was, primarily, a figure painter and sculptor, but, secondarily, the richest of all designers in mere mosaic of coloured bars and triangles.”⁵ Yet, so important a position does he hold as a colourist, that “he simply FOUNDED the schools of colour, in Italy.”⁶

His work as an architect and sculptor is dwelt upon subsequently in the section upon architecture, and here we have chiefly to consider him in his capacity as a painter. For an account of his frescoes covering the entire walls of the Arena Chapel at Padua, the reader is referred to the special treatise

¹ *Lectures on Art*, § 98. ² *Mornings in Florence*, p. 8, where see much respecting Giotto’s life and work throughout the volume, especially chapter II, ‘*The Golden Gate*.’ ³ See under ‘Architecture.’ ⁴ *Ariadne Florentina*, §§ 56 and 58. ⁵ *The Two Paths*, § 47. ⁶ *Mornings in Florence*, p. 38.

written by Mr. Ruskin for the Arundel Society, entitled "*Giotto and his Works at Padua.*"

The nature and real essence of such Fine Art as Giotto's is not commonly appreciated because it is not easily understood, and, to be rendered intelligible, requires studious interpretation. "Most works of the highest art stand as Shakespeare does. No ordinary mind can comprehend wherein his undisputed superiority consists: that which is commonplace and feeble in their excellence being taken for its essence, by the uneducated imagination assisting the impression, and affectation and pretension increasing the noise of the rapture, if not its degree. Giotto, Orcagna, Angelico, Perugino, stand, like George Herbert, only with the few. Wilkie becomes popular, like Scott, because he touches passions which all feel, and expresses truths which all can recognize. . .

"It is peculiarly the case in painting, that when much knowledge of what is technical and practical is necessary to a right judgment,—so that those alone are competent to pronounce a true verdict who are themselves the persons to be judged, and who therefore can give no opinion,—centuries may elapse before fair comparison can be made between two artists of different ages.

"A person is attracted to a picture by the beauty of its colour, interested by the liveliness of its story, and touched by certain countenances or details which remind him of friends whom he loved, or scenes in which he delighted. He naturally supposes that what gives him so much pleasure must be a notable example of the painter's skill; but he is ashamed to confess, or perhaps does not know, that he is so much a child as to be fond of bright colours and amusing incidents; and he is quite unconscious of the associations which have so secret and inevitable a power over his heart. He casts about for the cause of his delight, and discovers no other than that he thought the picture like reality." This supposition is, however, a deceptive one. "There was probably never a period in which the influence of art over the minds of men seemed to depend less on its merely *imitative* power, than the close of the thirteenth century. No painting or sculpture at that time reached more than a rude re-

semblance of reality. Its despised perspective, imperfect chiaroscuro, and unrestrained flights of fantastic imagination, separated the artist's work from nature by an interval which there was no attempt to disguise, and little to diminish. And yet, at this very period, the greatest poet of that, or perhaps of any other age, and the attached friend of its greatest painter, who must over and over again have held full and free conversation with him respecting the objects of his art, speaks in the following terms of painting, supposed to be carried to its highest perfection :—

‘ What master of the pencil, or the style,
Had traced the shades and lines that might have made
The subtlest workman wonder ? *Dead, the dead,*
The living seemed alive ; with clearer view,
His eye beheld not, who beheld the truth,
Than mine what I did tread on, while I went
Low bending.’

Dante's ‘*Purgatorio*’ (Cary's translation), canto xii, l.64.

“ Dante has here clearly no other idea of the highest art than that it should bring back, as a mirror or vision, the aspect of things passed or absent. The scenes of which he speaks are, on the pavement, for ever represented by angelic power, so that the souls which traverse this circle of the rock may see them, as if the years of the world had been rolled back, and they again stood beside the actors in the moment of action. Nor do I think that Dante's authority is absolutely necessary to compel us to admit that such art as this *might*, indeed, be the highest possible. Whatever delight we may have been in the habit of taking in pictures, if it were but truly offered to us, to remove at our will the canvas from the frame, and in lieu of it to behold, fixed for ever, the image of some of those mighty scenes which it has been our way to make mere themes for the artist's fancy,—if, for instance, we could again behold the Magdalene receiving her pardon at Christ's feet, or the disciples sitting with Him at the table of Emmaus ; and this, not feebly nor fancifully, but as if some silver mirror that had leaned against the wall of the chamber, had been miraculously commanded to retain for ever the colours that had flashed upon it for an instant,—would we not part with our picture,—Titian's or Veronese's though it might be ?

“‘Yes,’ the reader answers, ‘in the instances of such scenes as these, but not if the scene represented were uninteresting.’ Not, indeed, if it were utterly vulgar or painful; but we are not yet certain that the art which represents what is vulgar or painful is itself of much value;¹ and with respect to the art whose aim is beauty, even of an inferior order, it seems that Dante’s idea of its perfection has still much evidence in its favour.”²

With regard to the harmonies and tone of colour that are especially characteristic of Giotto, it is to be observed that “brightness of colour is altogether inadmissible without purity and harmony; and that the sacred painters must not be followed in their frankness of unshadowed colour, unless we can also follow them in its clearness. . . . From the walls of the Arena Chapel [Giotto’s frescoes at Padua] to the solemn tones of Perugino’s frescoes, I know not any great work of sacred art which is not as precious in colour as in all other qualities,—only the pure white light and delicate hue of the idealists, whose colours are by preference such as we have seen to be the most beautiful, in the chapter on Purity [*loc. cit.* chap. ix], are carefully to be distinguished from the golden light and deep-pitched hue of the school of Titian.”³

ST. FRANCIS PREACHING BEFORE POPE HONORIUS III. *Chromolithograph of the fresco in the Upper Church at Assisi, published by the Arundel Society (1873), from a drawing by Eduard Kaiser.*

“In the year 1228 the foundation of the magnificent church of St. Francesco of Assisi was laid, and it arose a monument of religious zeal, inspired by the character of St. Francis and the popularity and influence of his order. One church was piled above another in honour of the saint, and pictorial art represented his life by the side of incidents in that of the Saviour.”⁴

The shape of this church, illuminated by the frescoes of which this is one, is of a plain Latin cross, without chapels or side aisles; and the entrance is at the *east* end. The building is

¹ See further, on this, under Fra Angelico’s ‘Crucifixion,’ page 33.

² ‘*Modern Painters*,’ Vol. I, pp. 3 (note) and 4; and Vol. III, pp. 18-20.

³ *Ibid.*, Vol. II, p. 213.

⁴ ‘*Five Years of the Arundel Society (1869-1873)*,’ by F. W. Maynard, p. 28.

divided into four portions by grouped shafts, from which pointed arches spring above the narrow windows on the walls, and round arches intersect each other diagonally across the ceiling. All the surfaces thus divided are covered with frescoes, even the columns and capitals having once been painted, and the ceiling spaces were originally covered alternately with golden stars on a blue ground, and various figure subjects. It is not known when the church first began to receive pictorial adornment, though it is known that before Giotto, Giunta Pisano and Cimabue painted many of the frescoes which are now defaced by restoration, or injured by damp. The subjects on the walls are treated in three tiers, the lowest of which—comprising thirty-six in number—are believed to be entirely by Giotto, and beneath this again is a dado of painted mosaic bands down to the floor. It is uncertain during what period in Giotto's life these frescoes were executed, but from the works themselves, as well as from historical records, they appear to be earlier than the work in the Arena Chapel at Padua, and the probability is that they were executed while he was still a pupil of Cimabue.¹

“There is a great variety in these frescoes, not only in the gestures and attitudes of the figures, but also in the composition of all the stories; the different costumes and accessories are also well represented. . . . ‘St. Francis preaching before Pope Honorius III’ exhibits an improved knowledge of drawing, and in composition is grand and well-conceived. The Pope is seated under a magnificent gothic loggia, listening intently to St. Francis, who, it is related, preached with such fervency and eloquence as to convince the Pope and Cardinals that his words were the real wisdom of God. The saint was a man quite unlearned, and hesitated long between the contemplative and the active religious life: but having decided for the latter, . . . the most learned theologians remained silent and astonished in his presence.”²

This subject is among the best of the series, although the palm must doubtless be given to ‘St. Francis preaching to the birds.’

¹ See Harry Quilter's ‘Giotto,’ pp. 100-110.
Arundel Society, p. 29.

² ‘Five Years of the

The attention of the reader may here be very particularly drawn to the fact that, contrary to the notions which at present still commonly prevail¹ respecting the work of the Italian Masters *before* Raphael, a chief characteristic is the admirably-conceived, and perfectly naturalistic attitude of their human figures. Although in the thirteenth century, the language of art was, as yet, immature, and "the early efforts of Cimabue and Giotto are the burning messages of prophecy delivered by the stammering lips of infants,"² it was not until the time of Raphael, *two centuries later*, that the fault of 'posture-making' crept in, and when conventional treatment took the place of Naturalism. It is to Raphael and Michael Angelo that we chiefly owe the downfall of Art,—not the 'Pre-Raphaelites'!

"Giotto was, perhaps, of all painters, the most free from the infection of the poison of 'posture-making,' always conceiving an incident naturally, and drawing it unaffectedly. By posture-making I mean, in general, that action of figures which results from the painter's considering, in the first place, not how, under the circumstances, they would actually have walked, or stood, or looked, but how they may most gracefully and harmoniously walk or stand. It exhibited itself first painfully in Perugino, . . . and the absence of posture-making in the works of the Pre-Raphaelites, as opposed to the Attitudinarianism of the modern school, has been both one of their principal virtues, and [one] of the principal causes of outcry against them."³

ANDREA CIONE, CALLED ORCAGNA [1308—1368(?)].

"We live in the midst of an universe, the nature of which is as much better than we can believe, as it is greater than we can understand."—*On the Old Road*, Vol. I, p. 733.

"Orcagna [or Orgagna] was born apparently about the middle of the fourteenth century,⁴ and was christened Andrea, by which

¹ An illustration of this fallacy occurs in Mr. Gilbert's amusing burlesque of mawkish sentiment in modern times, in his comic opera 'Patience.'

² 'Modern Painters,' Vol. I, p. 10.

³ 'Stones of Venice,' Vol. III, p. 89.

⁴ Since this was written it has become known that he was of earlier date.

name, with the addition of that of his father, Cione, himself an unrivalled goldsmith, he always designated himself; that, however, of 'Orcagna,' a corruption of 'Arcagnuolo,' or 'Archangel,' was given him by his contemporaries, and by this he has become known to posterity." With regard to his work, it has been truly said of him that "whatever he undertook to do, he did well—by which I mean, better than anybody else. . . The exquisite manual workmanship of the bas-reliefs in the tabernacle of Or San Michele has been the theme of praise for five centuries. The secret of all this, was that he made himself thoroughly an adept in the mechanism of the respective arts, and therefore his work has stood. Genius is too apt to think herself independent of form and matter—never was such a mistake.' . . A noble passage this and most true."¹

According to Kügler, "he was probably born in 1308, and died in 1368. Orcagna is believed not to have known Giotto, whose mantle seems to have fallen more directly on him than on any of the great master's pupils. . Like Giotto he was at once a painter, a sculptor, and an architect,—tradition also makes him a poet. While upholding the great Giottesque maxims of truth and simplicity, he introduced that softer religious sentiment which found its culminating point in Fra Angelico."² His frescoes are among the finest in their conception that have ever been painted, but comparatively few remain that can now be attributed to him with certainty; while those which still exist have been much defaced by barbaric restorations.

None of his paintings being at present represented in the Museum, other than by photographs, the reader is referred to the characteristic example of his *sculptured* work, described under the Architectural section.

¹ Lord Lindsay, in his '*Christian Art*,' Vol. III, pp. 130 and 148; as quoted by Mr. Ruskin in his review of that work, reprinted in '*On the Old Road*,' Vol. I, pp. 98 and 110. Respecting the church of Or San Michele at Florence, see under the Architectural section.

² '*Handbook of Painting,—the Italian Schools*': Edited by Sir Charles Eastlake, revised and in part re-written by Austin H. Layard, 1887, Vol. I, p. 117. See also Woltmann and Woermann's '*History of Painting*,' edited by Sidney Colvin, 1880, Vol. I, pp. 473-4.

FRA ANGELICO [1387—1455].

“The multitude can always see the faults of good work, but never, unaided, its virtues: on the contrary, it is equally quick-sighted to the vulgar merits of bad work, but no tuition will enable it to condemn the vices with which it has a natural sympathy.”—*The Art of England*,’ pp. 245-6.

Amongst the early Florentine artists was one who suddenly raised the standard of excellence in his special department of painting, of such gentleness of spirit and reverent piety, that the names of ‘Angelico’ and ‘Beato’ were conferred upon him by the Dominican brotherhood to which he was attached: because of his blameless character and the imaginative inspiration of his work. Little is known of his early life, except that he was born in a village of the Apennines, not far from where Giotto was born a hundred years before,—to be precise, at Vicchio, in the year 1387: that his original name was Guido, or Guidolino; and that, in his twenty-first year, he entered the Convent of San Dominico, three miles from Florence, under the fraternal name of Giovanni,¹ with his brother Fra Benedetto.

“We are accustomed, too carelessly to think of Angelico as a child of the Church, rather than of Florence. He was born eleven years after the revolt of Florence against the Church, and ten after the endeavour of the Church to recover her power by the massacres of Faenza and Cesena . . . where the Cardinal of Geneva massacred five thousand persons in a day, and the children and sucklings were literally dashed against the stones. That was the school which the Christian Church had prepared for their brother Angelico. But Fésolé, secluding him in the shade of her Mount of Olives, and Florence revealing to him the true voice of his Master in the Temple of St. Mary of the Flower, taught him his lesson of peace on earth, and permitted him visions of rapture in heaven.”² The general temper of his

¹ In a document in connection with his work at the Vatican, he is spoken of as ‘Fra Giovanni di Pietro,’ his father’s name being Peter.

² *Val d’Arno*,’ §§ 269-70.

nature was most remarkable for its placid calmness, and "it has been said of him that 'he was never known to be angry or to reprove, save in gentleness or in love.' Nor, to quote Vasari, 'some go so far as to say, did he ever take pencil in hand without prayer, and he could not paint the Passion of Christ without tears of sorrow.' Looking on his work as an inspiration from God, he never altered or improved his designs when once completed, saying that 'such was the will of God.'"¹ "The holiness of his nature, and perfect purification from all sensual taints, from all baseness of associated ideas [were such] that there never passed over his brow so much as the shadow of an Evil Spirit's wings."²

It is believed that the devoted Fra Giovanni exercised his talent first in illuminating missals and other manuscripts for his convent.³ "He was essentially a miniature painter, and never attained the mastery of muscular play in the features necessary in a full-sized drawing. . . . His colour is, in its sphere, and to its purpose, as perfect as human work may be: wrought to radiance beyond that of the ruby and opal, its inartificialness prevents it from arresting the attention it is intended only to direct; were it composed with more science it would become vulgar from the loss of its unconsciousness; if richer, it must have parted with its purity; if deeper, with its joyfulness; if more subdued, with its sincerity."⁴ "His pictures are simply so many pieces of jewellery, the colours of the draperies being perfectly pure, as various as those of a painted window, chastened only by paleness, and relieved upon a gold ground."⁵

But, as previously noticed in regard to the work of Giotto,⁶ "an artist of the twelfth century did not desire to represent Nature. His work was symbolical and ornamental. So long as it was intelligible and lovely, he had no care to make it like Nature. As, for instance, when an old painter represented the glory round a saint's head by a burnished plate of pure gold, he

¹ E. T. Cook's *Handbook to the National Gallery*, p. 44.

² *Academy*

Notes, 1858, p. 35.

³ See Lord Lindsay's *Christian Art*, Vol. II, p. 223.

⁴ *On the Old Road*, Vol. I, pp. 114 and 120-1.

⁵ *The Stones of Venice*, Vol.

II, pp. 145-6.

⁶ See above, pp. 18-20.

had no intention of imitating an effect of light.¹ He meant to tell the spectator that the figure so decorated was a saint, and to produce splendour of effect by the golden circle. It was no matter to him what light was like. So soon as it entered into his intention to represent the appearance of light, he was not long in discovering the natural facts necessary for his purpose." [etc.]² But the ideas to be suggested were of an ethereal nature. "If we could live always in the presence of archangels, we would be happier than in that of men; but even if only in the company of admirable knights and beautiful ladies, the more noble and bright they were, and the more we could reverence their virtue, the happier we would be. Exactly in the degree in which you can find creatures greater than yourself, to look up to, in that degree you are ennobled yourself, and, in that degree, happy."³ . . . What we want art to do for us is to stay what is fleeting, and to enlighten what is incomprehensible; to incorporate the things that have no measure, and immortalize the things that have no duration."⁴

"The highest beauty in the treatment of the human form has been attained only once, and then by no system-taught painter, but by a most holy Dominican monk of Fièsole, and beneath him all fall lower and lower in proportion to their inferior sanctity—though with more or less attainment of that which is noble, according to their intellectual power and earnestness,—as Raffaello in his 'St. Cecilia' [Bologna Academy, No. 152, see photograph], a mere study of a passionate, dark-eyed, large-formed Italian model; and even Perugino, in that there is about his noblest faces a short-coming indefinable,—an absence of the full outpouring of the sacred spirit that there is in Angelico."⁵

¹ "I sometimes wish that truth should so far literally prevail as that all should be gold that glitters, or rather that nothing should glitter that was not gold. Nevertheless, Nature herself does not dispense with such semblance, but uses light for it; and I have too great a love for old and saintly art to part with its burnished field, or radiant nimbus; only it should be used with respect, and to express magnificence or sacredness, and not in lavish vanity, or in sign-painting."—*The Seven Lamps of Architecture*, Chap. II, § 17.

² *The Stones of Venice*, Vol. III, p. 44.

³ *'Crown of Wild Olive,'* § 137.

⁴ *The Stones of Venice*, Vol. III, p. 49.

⁵ *Modern Painters*, Vol. II,

p. 132, and for continuation see the remainder of the paragraph.

“His power of expression by bodily gesture is greater even than Giotto's, wherever he could feel or comprehend the passion to be expressed; but so inherent in him was his holy tranquility of mind, that he could not by any exertion, even for a moment, conceive agitation, doubt, or fear, while every gesture, consistent with emotion, pure and saintly, is rendered with an intensity of truth to which there is no existing parallel; the expression being carried out into every bend of the hand, every undulation of the arm, shoulder, and neck, every fold of the dress and every wave of the hair. His drawing of movement is subject to the same influence; vulgar or vicious motion he cannot represent; his running, falling, or struggling figures are drawn with childish incapability; but give him for his scene the pavement of heaven, or pastures of Paradise, and for his subject the ‘inoffensive pace’ of glorified souls, or the spiritual speed of Angels, and no one can contend with him in grace and musical continuousness of motion.¹ The inspiration was in some degree caught by his pupil, Benozzo, but thenceforward for ever lost.² Ghirlandajo and Titian painted men, but could not angels; Duccio and Angelico painted saints, but could not senators.³ Joy and gentleness, patience and power, he could indicate by gesture—but Devotion could be told by the countenance only. . . . There seems to have been always a stern limit by which the thoughts of other men were stayed; the religion that was painted even by Perugino, Francia, and Bellini, was finite in its spirit—the religion of earthly beings, checked, not indeed by the corruption, but by the veil and the sorrow of clay. But with Fra Angelico, the glory of the countenance reaches to actual transfiguration; eyes that see no more darkly, incapable of all tears, foreheads flaming, like Belshazzar's marble wall, with the writing of the father's name upon them, lips tremulous with love, and crimson with the light of the coals of the altar—and all this loveliness, thus enthusiastic and ineffable, yet sealed with the stability which the coming and going of ages, as countless as sea-sand, cannot dim nor weary, and bathed by an ever flowing

¹ See under Perugino's ‘*Moses stopped by the Angel.*’
Road,’ Vol. I, pp. 123-4.

³ *Ibid*, p. 69.

² ‘*On the Old*

river of holy thought, with God for its source, God for its shore, and God for its ocean. We speak in no inconsiderate enthusiasm. We feel assured that to any person of just feeling who devotes sufficient time to the examination of these works, all terms of description must seem derogatory.”¹

“Consider carefully what delights you in any original picture of Angelico’s. You will find, for one minor thing, an exquisite variety and brightness of ornamental work. *That* is not Angelico’s ‘inspiration’: it is the final result of the labour and thought of millions of artists of all nations, from the earliest Egyptain potters downwards—Greeks, Byzantines, Hindoos, Arabs, Gauls, and Northmen—all joining in the toil; and consummating it in Florence in that century, with such embroidery of robe and inlaying of armour as had never been seen till then; nor probably ever will be seen more.² Angelico merely takes his share of this inheritance, and applies it in the tenderest way to subjects which are peculiarly acceptant of it. But the *inspiration*, if it exists anywhere, flashes on the knight’s shield quite as radiantly as on the monk’s picture. . . .

“Angelico will always retain his power over everybody . . as the gentle words of a child will: but you would be much surprised if you thoroughly took the pains to analyse,—and had the perfect means of analysing,—that power of Angelico, to discover its real sources. It is natural, at first, to attribute it to the pure religious fervour by which he was inspired; but Angelico was not the only monk in all the Christian world of the middle ages who laboured in art with a sincere religious enthusiasm. . And yet, what other monk ever produced such work? I have myself examined carefully upwards of two thousand illuminated missals, with especial view to the discovery of any evidence of a similar result upon the art, from the monkish devotion; and utterly in vain. . . . Examining farther into the sources of your emotion in the Angelico work, you will find much of the impression of sanctity dependent on a singular repose and grace of gesture, consummating itself in the floating, flying, and

¹ ‘*On the Old Road*,’ Vol. I, pp. 126-7; but see the entire account of Angelico’s work, from pages 111 to 127. ² As in the work of Verrocchio, the Lippis, and Botticelli.

above all, in the dancing groups. *That* is not Angelico's inspiration; it is only a peculiarly tender use of systems of grouping which had been long before developed by Giotto, Memmi, and Orcagna; and the real root of it all is simply—What do you think?—the beautiful dancing of the Florentine maidens! . . . Whatever is truly great in either Greek or Christian art, is also restrictedly human; and even the raptures of the redeemed souls who enter 'celestemente ballando,' the gate of Angelico's Paradise, were seen first in the terrestrial, yet most pure, mirth of Florentine maidens." But although Fra Angelico was "a man of entirely separate and exalted genius, . . . the peculiar phenomenon in his art is, to me, not its loveliness, but its weakness.¹ The effect of 'inspiration,' had it been real, on a man of consummate genius should have been, one would have thought, to make everything that he did faultless and strong, no less than lovely. But of all men deserving to be called 'great,' Fra Angelico permits to himself the least pardonable faults, and the most palpable follies. There is evidently within him a sense of grace, and power of invention, as great as Ghiberti's:—we are in the habit of attributing those high qualities to his religious enthusiasm; but, if they were produced by that enthusiasm in him, they ought to be produced by the same feelings in others; and we see they are not. Whereas, comparing him with contemporary great artists, of equal grace and invention, one peculiar character remains notable in him—which logically, we ought therefore to attribute to the religious fervour;—and that distinctive character is, the contented indulgence of his own weaknesses, and perseverance in his own ignorances.² . . . The best that is in men cannot manifest itself but in company with much error;³ and his faulty expression, if it can with justice be so described, is to be attributed to his excessive enthusiasm, for expressing spirituality."⁴

¹ For an explanation of this paradox the reader is referred to '*The Laws of Fésole*, §§ 4-II.

² Compiled from '*Ethics of the Dust*,' pp. 149-152, and '*Lectures on Art*,' § 103.

³ '*The Stones of Venice*,' Vol. II, Chap. VI, § 11.

⁴ See '*Val d'Arno*,' paragraph 268.

"The scriptural teaching, through their art, of such men as Orcagna, Giotto, Angelico, Luca della Robbia, and Luini, is, literally, free from all earthly taint of momentary passion; its patience, meekness, and quietness are incapable of error through either fear or anger; they are able, without offence, to say all that they wish; they are bound by tradition into a brotherhood which represents unperverted doctrines, by unchanging scenes; and they are compelled by the nature of their work to a deliberation and order of method which result in the purest state and frankest use of all intellectual power."¹ But "the absolute virtue of colour is, with him, secondary to grace of line: hence he never uses blended hues—like those on the wing of the little cupid in Correggio's 'Venus and Mercury,'—but always the severest type—the peacock plume."²

STUDY OF ANGELS IN 'THE RESURRECTION.' *By Miss Louise Blandy.*

In the entire subject of this picture there are no less than two hundred and sixty-six figures, no two of which are alike in face or form. In this careful copy only seven of the angels, on the left of the picture, are shown. The picture, which is painted in tempera on wood, is in three sections, the central one (from which the drawing is made) containing nearly half the entire number of angels surrounding the risen Lord, within the space of only 2ft. 4½in. by 12½ inches high. It was painted to form the predella to the altar-piece of San Domenico Convent Church, near Fièsole, and was secured for the National Gallery in 1860, for the sum of £3,500.

"The life of Angelico was almost entirely spent in the endeavour to imagine the beings belonging to another world. By purity of life, habitual elevation of thought, and natural sweetness of disposition, he was enabled to express the sacred affections upon the human countenance, as no one ever did before or since. In order to effect clearer distinction between heavenly beings and those of this world, he represents the former as clothed in draperies of the purest colour, crowned with

¹ 'Our Fathers have told us,' p. 126.

² 'The Seven Lamps,' Chap. IV, § 39.

glories of burnished gold,¹ and entirely shadowless, . . the flames on their white foreheads waving brighter as they move, and the sparkles streaming from their purple wings, like the glitter of many suns upon a sounding sea, listening in the pauses of alternate song, for the prolonging of the trumpet blast, and the answering of psaltery and cymbal, throughout the endless deep, and from all the star shores of Heaven. . . With exquisite choice of gesture, and disposition of folds of drapery, this mode of treatment gives, perhaps, the best idea of spiritual beings which the human mind is capable of forming. It is, therefore, a true ideal; but the mode in which it is arrived at (being so far mechanical and contradictory of the appearances of nature) necessarily precludes those who practise it from being complete masters of their art.”²

The singular charm of his work, which kindled the admiration of beholders in his own day, was equally felt in the centuries which followed, notwithstanding the rapid strides in art attained during this period. Thus, Vasari, wrote of this work with unabated esteem, in the sixteenth century:—“The many small figures which are seen here surrounded by a celestial glory, are so beautiful that they appear to be truly beings of paradise; nor can he who approaches them be ever weary of regarding their beauty.”³ The appreciation of his works in modern times is evidenced by the very high prices which are readily paid for any example.

“The art of Angelico, both as a colourist and a draughtsman, is consummate; so perfect and beautiful, that his work may be recognised at any distance by the rainbow play and brilliancy of it. However closely it may be surrounded by other works of the same school, glowing with enamel and gold, Angelico’s may be told from them at a glance, like so many huge pieces of opal lying among common marbles. So again with Giotto; the Arena Chapel is not only the most perfect expressional work, it is the prettiest piece of wall decoration and fair colour in North Italy.”⁴

¹ See ‘*The Laws of Fésolé*,’ pp. 99-100.
II, p. 217; and Vol. III, p. 75.

² ‘*Modern Painters*,’ Vol. 3 Quoted by Mr. E. T. Cook, in his ‘*Handbook to the National Gallery*’ (p. 45), which contains a description of the entire subject.

⁴ ‘*Stones of Venice*,’ Vol. I, p. 378.

THE CRUCIFIXION. *Chromo-lithograph of a Fresco in the Convent of St. Mark, at Florence, published by the Arundel Society (1872), from a drawing by C. Schultz.*

The Monastery and Church of San Marco (Florence) were founded in 1290, but rebuilt by Cosmo de 'Medici, its great patron, during the years 1437-1452, the walls being throughout covered with frescoes, almost entirely by Fra Angelico. The convent is especially interesting on account of its associations with Savonarola and Fra Angelico. It is now retained as a National Museum of sacred art.

This fresco, which adorns one of the walls of the Chapter-House, was painted late in Angelico's life, about 1445 or 1450, and was one of the finest works ever produced from his hand. It has, however, most unfortunately, been sadly re-painted in parts, the entire sky having been changed from a rich ultramarine to a purplish red colour, and much else in the work has been similarly altered.¹

The subject shows Christ crucified with the two thieves, attend by numerous saints, on each side of the elliptical picture; in the illuminated border above, are patriarchs, sibyls, and prophets, bearing each a message written upon a scroll, while below are portraits of seventeen Dominicans (with their names attached), in a scroll-work of connected circles.

On the left are grouped the three Marys, with St. John, John the Baptist, St. Mark (as the Evangelist and patron saint of the Convent), St. Lawrence, and SS. Cosmo and Damian, the patron saints of the Medici family. On the right are SS. Jerome, Augustine, Francis, Peter Martyr, and others.²

¹ Referring to the injured condition of many of the choicest works of art on the continent, due to cleaning, over-painting, and other processes of 'restoration,' Mr. Ruskin wrote, in a letter to 'The Times,' in 1847:—"I had seen in Venice the noblest works of Veronese painted over with flake-white, with a brush fit for tarring ships; I had seen in Florence, Angelico's highest inspiration [the work in question] rotted and seared into fragments, burnt into blisters, or blotted into glutinous maps of mildew," (etc.).—'*Arrows of the Chace*,' Vol. I, p. 55.

² In Mrs. Jameson's '*History of our Lord*,' Vol. II, pp. 189-193, a full explanation of the numerous characters in the work is given, with particulars respecting the attributes of the saints, and the legends

“The work, which is perhaps best described as ‘The Adoration of the Cross,’ excels in fervour of thought and piety . . . and may be called a strictly doctrinal Crucifixion, as it represents the event, not in the hands of the Jews and Romans, but as the great doctrine of atonement predicted by the prophets, and adored by the saints.”¹

For Mr. Ruskin’s views on the morality of such pictorial representations, see under Perugino’s ‘Crucifixion’: and under Giorgione, in the Venetian section.

On this point he further observes that “there has always been a morbid tendency in Romanism towards the contemplation of bodily pain, owing to the attribution of saving power to it; which, like every other moral error, has been of fatal effect in art, leaving not altogether without the stain and blame of it, even the highest of the Romanist painters,—as Fra Angelico, for instance, who, in his Passion subjects, always insists weakly on the bodily torture, and is unsparing of blood; and Giotto, though his treatment is usually grander, as in the ‘Crucifixion’ over the door of the Convent of St. Mark’s,² where the blood is hardly actual, but issues from the feet in a conventional form, and becomes a crimson cord which is twisted strangely beneath, about a skull. Manifold instances of the same feeling are to be found in the repainting of the various representations of the ‘Inferno,’ so common through Italy, more especially that of Orcagna’s in the Campo Santo (at Pisa). So also in the ‘Inferno’ of Santa Maria Novella (at Florence), and of the Arena Chapel (at Padua), not to speak of the horrible images of the Passion by which vulgar Romanism has always striven to excite the languid sympathies of its untaught flock. Only, what these holy men did to enhance, even though in their means mistaken, the impression and power of the sufferings of Christ, or of His saints, is always in a measure noble, and to be distinguished with all reverence from the abominations of the irreligious painters following.”³

on the scrolls borne by the prophets, and sibyls. See also Lord Lindsay’s ‘*Christian Art*,’ Vol. II, p. 242; Maynard’s ‘*Five Years of the Arundel Society*,’ p. 22; and Kugler’s ‘*Hand-Book*,’ Vol. I, pp. 130-1.

¹ F. W. Maynard, in ‘*Five Years of the Arundel Society*,’ p. 22.

² See Kugler’s ‘*Hand-Book*,’ Vol. I, p. 94.

³ ‘*Modern Painters*,’ Vol. II, p. 125.

ST. STEPHEN'S ORDINATION, AND HIS DISTRIBUTION OF ALMS.

Chromo-lithograph of a Fresco at Rome, published (1883) by the Arundel Society, from a drawing by Edward Kaiser.

This fresco is one of a series in the Chapel of Pope Nicholas, (in the Vatican) dedicated to the deacons St. Stephen and St. Lawrence, in which their lives are illustrated, in either single or compound scenes, such as this one. There is another fresco, for instance, of St. Lawrence also distributing alms. In the first half of this elliptical fresco (which follows the line of the ceiling of the chapel), St. Stephen is shown kneeling before St. Peter, in the act of receiving the chalice, with other saints in attendance, whose names are inscribed upon their nimbi in Latin—'James I,' Andrew, John, Philip, 'James II,' and Matthew. In the half on the right, St. Stephen is seen giving gold to the poor, from a step leading to the chapel.¹

Fra Angelico continued working in Rome, from the year 1445 until his death at the age of sixty-eight, in 1455. He was greatly esteemed, not only for his talents as a painter, but equally for the virtues to which Pope Nicholas the Fifth gave the highest place in the epitaph he wrote for his monument.

It may, perhaps, be imagined that the praise bestowed upon his work by Mr. Ruskin is extravagant, and that such enthusiastic delight as he has always taken in it, and induced in others, is merely a modern rapture which had no counterpart in any former time; but this is entirely a fallacy, being far from the actual fact. In his own day, his work was so greatly esteemed and sought after, that the chapter of any church felt highly favoured if he could be persuaded to paint frescos for them. Thus, in an interesting document, of the year 1447, preserved in the archives of the cathedral at Orvieto, in which he is referred to as "the most famous of all the painters of Italy," is recorded that whereas he was under the engagement of the Pope for continuous work in the Vatican, and he being unable to remain in Rome during the months of June, July, and August, an attempt be made to secure his services at Orvieto during those months,

¹ See Lord Lindsay's '*Christian Art*,' Vol. I, pp. 238-9.

the terms of his employment being at the rate of "200 ducats of gold a year, with the expenses of food, colours, scaffolding, &c." Upon their prevailing upon him to paint for them (in conjunction with Benozzo Gozzoli), the honourable title of 'Master of Masters' was conferred upon him, as the highest distinction that could be bestowed, in recognition of his art powers.

BENOZZO GOZZOLI [1420-1498.]

"No judgment of art is possible to any person who does not love it, and only great and good art can be truly loved; nor that, without time and the most devoted attention."—*Notes on the Turner Exhibition (Fine Art Society) 1878,* p. 108.

Benozzo di Lese Sandro, more commonly known as Benozzo Gozzoli, was born near Florence in 1420. "Like other distinguished painters of those times, he began life as a worker in metal, and his name is found among the artificers who assisted Ghiberti in making the renowned gates of the Baptistery at Florence."¹ He shortly abandoned this branch of art, and worked in fresco for several years under Fra Angelico, wherever he was employed, in the decoration of chapels, chiefly at Rome and Florence, until the year 1447, when he first painted alone. His work at first was similar in character to that of his fond master,—though more advanced and realistic in character,—is generally richer in subject, and also more profuse in treatment. His compositions, which are generally highly elaborate and very decorative, are always finely balanced, and evenly distributed. In colour he is very distinctive, the keynote being frequently marked by the soft emerald green which pervades some of his works, with a charming effect, as those in the Campo Santo at Pisa; while at other times his hues are deeper in tone, and distinctly derived from the simpler mind of Angelico.

He died at the advanced age of seventy-eight, and was buried in a sarcophagus in the Campo Santo, which was presented by

¹ Kügler's '*Hand-Book*,' Vol. I, p. 163.

the Pisans as a token of their gratitude to him, for the sixteen years of honourable labour which he bestowed upon beautifying its walls.

"We show our respect for the dead with frightful gratings and vaults, and lids of dismal stone in the midst of the quiet grass. We show it with black feathers and black horses; we show it with black dresses and bright heraldries; we show it with costly obelisks and sculptures of sorrow, which spoil half of our most beautiful cathedrals" (etc.).¹ Not so the Pisans. They made their 'God's acre' beautiful with gaily-painted scenes of Bible stories,—a cloistered picture-gallery, pleasant alike as an ambulatory, and as a quiet resting-place for thoughtful persons.

The decoration of walls by means of frescoes, involving the permanent fixity of what is painted upon them, is a department of art which, in the past, was of the most exalted kind. Some of the finest works of Tintoretto and Titian were thus produced in Venice, many being upon the exterior walls of the palaces. These have been allowed, through neglect, to crumble into entire ruin; for although fresco is a method of painting greatly to be commended for its great durability, when skilfully manipulated and carefully protected, it must, necessarily, in the course of centuries perish with the walls, unless due regard be paid to the condition both of the walls themselves and their covered surface.

"I am not sure if I am right in applying the term 'stucco' to the ground of fresco; but this is of no consequence; the reader will understand that it was white, and that the whole wall was considered as the page of a book to be illuminated; but he will understand also that the sea winds are bad librarians; that, when once the painted stucco began to fade or to fall, the unsightliness of the defaced colour would necessitate its immediate restoration: and that, therefore, of all the chromatic decoration of the Gothic palaces, there is hardly a fragment left."²

This method of wall-decoration must not be considered a separate kind, nor by any means a degraded form, of art. "Its nature, and essence, is simply its being fitted for a definite

¹ *A Joy for Ever*, p. 68. ² *Stones of Venice*, Vol. III, p. 21. The technical word used for the ground-work is 'gesso.'

place ; and in that place forming part of a great and harmonious whole, in companionship with other art, and so far from this Decorative art being a degradation to it, on the whole it may rather be considered as a piece of degradation that it should be portable.¹ Portable art, independently of all place, is for the most part [in regard to its subjective portability] ignoble art. Your little Dutch landscape, which you put over your sideboard to-day, and between the windows to-morrow, is a far more contemptible piece of work than the extents of field and forest with which Benozzo has made green and beautiful the once melancholy arcade of Campo Santo at Pisa. It is possible that the portable picture may be first-rate of its kind, but it is not so *because* it is portable, and very frequently the highest compliment you can pay to a cabinet picture is to say—‘It is as grand as a fresco.’ ”²

THE BIRTH OF ESAU AND JACOB: and JACOB LEAVING LABAN’S HOUSE WITH HIS TWO WIVES. *Two Water-colour drawings, from Frescoes in the Campo Santo at Pisa, by C. Fairfax Murray.*

The construction of this lovely cloistered cemetery—one of the chief attractions at Pisa—was commenced in the year 1278, from the designs of Giovanni Pisano, and completed in 1283. The earth contained in the central area was brought from the Holy Land in fifty-five ships, during the crusades of the thirteenth century, and was supposed to possess special virtues of decomposition, in addition to its general sacredness. It hence became known as the Campo Santo: that is, “The Holy Field—field of burial: the ‘cave of Machpelah which is before Mamre,’ of the Pisans. . The very earth of this cloister at Pisa was holy. That ‘armata’ of the Tuscan city brought home, not only marble and ivory for treasure, but earth,—a fleet’s burden,—from the place where there was healing of soul’s leprosy: and their field became a place of holy tombs, prepared for its office with earth from the land made holy by one tomb; which all the knighthood of Christendom had been pouring out its life to win.”³

¹ See on this, under Tintoretto.

² ‘*The Two Paths*,’ § 74; and see

§§ 73 and 75, also ‘*The Seven Lamps of Architecture*,’ Chap. II, § 15.

³ ‘*Val d’Arno*,’ paragraphs 27-8; see also §§ 35-6.

The enclosed quadrangle is about four hundred feet in length, and a hundred and eighteen in breadth, forming a wide covered gallery. The earliest frescoes upon its walls are no longer in existence, and the most ancient of those which partly remain on the eastern wall, are of the fourteenth century. On the south wall are the famous allegories of Life and Death, and the Last Judgment, which have always been connected with Andrea Orcagna, though lately ascribed to Bernardo Daddi.¹

At one time the entire wall-surface of the great cloister was covered by such elaborate and skilled fresco-painting as has nowhere been equalled, but, strange to relate, no reverential regard for this series of exquisitely delineated stories from Bible history, has saved them from either the ravages of time, or their actual spoliation at the hands of the 'restorers.' Two, at least, of the subjects have entirely perished. During the time Mr. Ruskin was studying, and copying, these frescoes in 1845, "the old-fashioned ravages were going on, honestly and innocently. Nobody cared for the old plaster, and nobody pretended to. When any dignitary of Pisa was to be buried, they peeled off some Benozzo Gozzoli, or whatever else was in the way, and put up a nice new tablet to the new defunct; but what was left was still all Benozzo, or repainting of old time, not last year's restoration."²

On the west wall, the first subjects are from the Creation to the Deluge, while in continuation of the series, but after a lapse of time due to political strifes, Benozzo Gozzoli executed upon the north side twenty-one large and splendid frescoes, which occupied him from the year 1469 until 1485, representing Old Testament history from the time of Noah to the Visit of the Queen of Sheba.³

¹ Mr. Ruskin most constantly refers in his writings to this wonderful fresco, which has been sadly restored. See for instance '*Modern Painters*,' Vol. II, pp. 125 and 176; Vol. III, pp. 58-9; '*On the Old Road*,' Vol. I, pp. 102-10, and 680; and '*Val d'Arno*,' pp. 214-15.

² See Kugler's '*Handbook*,' Vol. I, pp. 109-117, and 163-6.

³ '*Præterita*,' Vol. II, pp. 213-14. But for Mr Ruskin's full description of this cemetery, and the instruction imparted by its frescoes, the reader is recommended to read from p. 208 to 216.

"In the earlier of these paintings from the Old Testament history, angelic presences, mingled with human, occur frequently, illustrated by no awfulness of light, nor incorporeal tracing. Clear revealed they move, in human forms, in the broad daylight and on the open earth, side by side, and hand in hand with men: but they never miss of the angel. He who can do this, has reached the last pinnacle and utmost power of ideal, or any other art. . . . It must also be remembered that, in nearly all the periods of art, the choice of subject has not been left to the painter. His employer,—abbot, baron, or monarch,—determined for him whether he should earn his bread by making cloisters bright with choirs of saints, painting coats of arms on leaves of romance, or decorating presence chambers with complimentary mythology; and his own personal feelings are ascertainable only by watching, in the themes assigned to him, what are the points in which he seems to take most pleasure. Thus, in the prolonged ranges of varied subjects with which Benozzo Gozzoli decorated the cloisters of Pisa, it is easy to see that love of simple domestic incident, sweet landscape, and glittering ornament, prevails slightly over the solemn elements of religious feeling, which, nevertheless, the spirit of the age instilled into him in such measure as to form a very lovely and noble mind, though still one of the second order." ¹

Mr. Ruskin advocated the execution of copies of the entire series of these frescoes, and himself commenced the work in outline sketches. "Very solemnly [he wrote in 1883] I wish it had been my fate to follow out such a series of drawings from the now lost frescoes of Italy. But I had come to Italy for a given purpose: nobody wanted, or cared for, outlines from the Campo Santo, and only making these few memoranda, I went on with the work necessary for the second volume of '*Modern Painters*.'" ² Subsequently these excellent copies were made, and it was fully hoped that a continuation—reproducing the subjects with an exactitude in the drawing, and peculiar tone of colour never hitherto attained,—would be possible; but lack of funds caused these hopes to be once more frustrated.

¹ '*Modern Painters*,' Vol. II, pp. 206-7; and Vol. III, p. 29. ² *Ibid.*, Vol. II, p. 230.

ANGELS ADORING: PART OF A FRESCO IN THE RICCARDI CHAPEL,
AT FLORENCE. *Chromo-lithograph published (1884) by the Arundel
Society, from a drawing by E. Kaiser.*

ANOTHER PART OF THE SAME FRESCO. *Ditto (published 1885).*

The walls of this small chapel were decorated by Benozzo in 1457-9, for Piero de' Medici, to whom the Palace then belonged.

"Here we see him [Benozzo] first entering that path which led him entirely away from the forms proper to his master (Fra Angelico). This chapel is made the scene of the Journey of the Three Kings to Bethlehem, represented in a sumptuous progress of knights, squires, and pages, with dogs and hunting leopards, all seen passing through a rich country. He has further introduced the portraits of various members of the Medici family, and of some of the principal citizens of Florence. The walls next the altar are peopled with angels in a landscape, some singing, some kneeling, others plucking flowers, rendered with much poetry and feeling. Over the altar was once a panel-picture of the Nativity.¹

"The religious painters content themselves usually with impressing on the landscape perfect symmetry and order, such as may seem consistent with, or induced by, the spiritual nature they would represent. All signs of decay, disturbance, and imperfection, are also banished; and in doing this it is evident that some unnaturalness and singularity must result. All mountain forms are seen to be produced by convulsion and modelled by decay; all forest grouping is wrought out with varieties of strength and growth [etc.] . . . but all such appearances are banished in the supernatural landscape; the trees grow straight,² equally branched on each side and of such slight and feathery frame [as in the work of Perugino], as shows

¹ *Kügler*, Vol. I, pp. 164-5.

² A striking exception to this regularity of growth in the trunks of the trees, is instanced by Mr. Ruskin, as an example of the natural decoration of twisted columns frequently seen in Italian architecture—the type of which "was caught by one of the few great painters who were not affected by the evil influence of the fifteenth century, Benozzo Gozzoli, who, in the frescoes of the Riccardi Palace, among stems of trees for the most part as vertical as stone shafts, has suddenly introduced one of the shape given in figure 62."—*Stones of Venice*, Vol. I, p. 295.

them never to have encountered blight, or frost, or tempest. The mountains stand up in fantastic pinnacles. . no fallen fragments encumber their foundations. . the seas are always waveless, the skies always calm, crossed only by far, horizontal, lightly wreathed, white clouds. In some cases these conditions result partly from feeling, partly from ignorance of the facts of nature, or incapability of representing them, as in the first type of the treatment found in Giotto and his school; in others they are observed on principle, as by Benozzo Gozzoli, Perugino, and Raphael. There is a beautiful instance by the former [Benozzo] in the frescoes of the Riccardi Palace, where, behind the adoring angel groups, the landscape is governed by the most absolute symmetry. Roses, and pomegranates, their leaves drawn to the last rib and vein, twine themselves in fair and perfect order about delicate trellises; broad stone pines and tall cypresses overshadow them, bright birds hover here and there in the serene sky, and groups of angels, hand joined with hand, and wing with wing, glide and float through the glades of the unentangled forest. But behind the human figures, behind the pomp and turbulence of the kingly procession descending from the distant hills, the spirit of the landscape is changed. Severer mountains rise in the distance, ruder prominences, and less flowery, vary the nearer ground, and gloomy shadows remain unbroken beneath the forest branches.”¹

FRESCO IN THE MONASTERY OF S. FRANCESCO AT MONTEFALCO.
Chromo-lithograph, published (1878) by the Arundel Society, from a drawing by Signor Fattorini.

This fresco was painted as an Altar-piece to the Chapel of St. Jerome in the Convent of Montefalco, a little town in the province of Perugia, not far from Foligno, about 1450-2. It distinctly shows the influence of Fra Angelico. The subject comprises, centrally the Madonna and child enthroned, with two principal saints on either side,—on the spectator's right John the Baptist and St. Augustine, and on the left St. Jerome, and St. Francis,—with other saints in the divisions above and below.

¹ ‘*Modern Painters*,’ Vol. II, pp. 209-10; and see Vol. III, p. 59.

ST. AUGUSTINE PREACHING. *Chromo-lithograph, published by the Arundel Society.*

Here the influence of Fra Angelico in his later work is seen, although distinctly advanced upon. But the composition and general treatment are based entirely upon Giotto.

The subject is one of a series of seventeen frescoes which were executed during the years 1463-5, upon the walls of the Church of St. Augustine, at San Gemignano di Valdelsa, illustrating the life of the saint. In this fresco he is represented in the act of preaching, at Rome.

FRA LIPPO LIPPI [1406, or 1412—1469].

"Great art is the expression, by an art-gift, of a pure soul."—'*Queen of the Air*,' p. 106.

Filippo Lippi was thrown upon the world in extreme poverty, an orphan when but two years old, with only an aunt in distressed circumstances to care for him, and who handed him over, at eight years of age, to the Convent of the Carmelites at Florence, where he very early displayed the art genius which rapidly made him the most popular of Florentine painters. Here it was that the influence of Masaccio—who began the series of frescoes upon the Chapel walls during the first year of the boy's novitiation—speedily acted upon his ready powers, and, under such conditions, and in spite of adverse training, he soon so far excelled as to induce him, before he was twenty, to leave the walls that confined him, for a wider world. The early work he there accomplished has been mostly effaced by time and a fire; and though he was always gladly welcomed by the brotherhood, he did not continue to paint there after 1432.

Strange accounts of an adventure with pirates have been told of him, in connection with his forsaking his convent, which are scarcely credible; but no doubt need be thrown upon the story of his love of Spinetta, the daughter of Francesco Buti; and although favoured by Cosimo de' Medici with the chaplaincy of the convent of San Giovanni in 1452, he appears throughout his life to have been involved in monetary difficulties.

It was probably in the year 1458 that he fell in love, and eloped with, Spinetta Buti, one of the nuns in the Convent of Sta. Margherita, at Prato, the elder sister of Lucrezia, whose pure and pensive face is seen in many a 'Virgin-Mother' painted by him, and who sat to him for the lovely Madonna he painted on their chapel altar.¹

If any excuse for his conduct were necessary, it might readily be traced to the deficient and erroneous training to which he was subjected in his early life; but the event was, in reality, no discredit to him,—although it reflects rather upon the numerous biographers who have been scandalous at his expense—his character being altogether in advance of the times in which he lived, and is most truly reflected in his art. "Men are made what they finally become only by the external accidents which are in harmony with their inner nature."² "His art," says Mr. Ruskin, "is the finest, out and out, that ever monk did, which I attribute myself to what is usually considered faultful in him—his having run away with a pretty novice out of a convent. I am not jesting, I assure you, in the least. It was not likely to be understood as a step in church reformation correspondent to Luther's marriage. The world was not then ready for Le Père Hyacinthe, but the real gist of the matter is that Lippi did, openly and bravely, what the highest prelates in the Church did basely and in secret; also he loved, where they only lusted; and he has been proclaimed therefore by them—and too foolishly believed by us—to have been a shameful person."³ In '*Ariadne*

¹ It has been commonly supposed that it was *Lucrezia* Buti whom he married, a mistake which has been perpetuated in the pleasingly-written story of his life, which has been told by Mrs. Farrington in the form of a novel, published recently under the title '*Fra Lippo Lippi*.' But it is quite certain that it was her no less attractive sister that beguiled him into breaking the vow of celibacy, to which both he and she had become committed in their early childhood.

² '*Notes on Samuel Prout and William Hunt*,' p. 21.

³ '*Fors Clavigera*,' Vol. II, Letter xxii, p. 4, and '*Ariadne Florentina*,' Chapter vi, § 5. As Mr. E. T. Cook adds in his '*Hand-book to the National Gallery*,' "in other words, Lippi, while true to his religion, did not shut himself out from the world—to use the theological language, he 'sanctified,' not 'crucified' the flesh."

Florentina' (paragraphs 185-6 and 189), Mr. Ruskin gives an account of Lippi's career as told by Vasari, and elsewhere describes his work and character as "nobly religious—exemplifying the most perfect unison of religious myth with faithful realism of human nature yet produced."¹ He died at Spoleto, where he was buried, the townsfolk refusing to grant his removal to Florence; whereupon Lorenzo de' Medici erected a monument to him at Spoleto, designed and executed by his son, Filippino, the inheritor of his art genius.

THE MADONNA AND CHILD. *Copy in Water-colour by Charles Fairfax Murray.*

The original of this drawing was painted for the private chapel of Cosimo (the Elder) de' Medici, and is now in the Uffizi Palace at Florence (No. 1307 in the Gallery). It is considered by Mr. Ruskin "one of the greatest works ever produced by hand of man. . . . Begin the study of it piece by piece." The first thing to be observed, in regard to the treatment of the subject, is that "the figures are represented as projecting in front of a frame or window-sill. The picture belongs, therefore, to the class meant to be, as far as possible, deceptively like reality; and is, in this respect, entirely companionable with one long known in our picture-shops, and greatly popular with the British innkeeper, of a smuggler on the look-out, with his hand and pistol projecting over the window-sill. The only difference in purpose between the painter of this Anglican subject and the Florentine's, are, first, that the Florentine wishes to give the impression, not of a smuggler's being in the same room with you, but of the Virgin and Child's being so, and, secondly, that in this representation he wishes not *merely* to attain deceptive reality, but to concentrate all the skill and thought that his hand and mind possess, in making that reality noble. Next, observe that with this unusually positive realism of representation, there is also an unusually mystic spiritualism of conception. Nearly all the Madonnas, even of the most strictly devotional schools, themselves support the child, either on their knees or in

¹ '*Fors*,' Vol. VI, p. 187.

their arms. But here, the Christ is miraculously borne by an angel;—the Madonna, though seated on her throne, worships with both hands lifted. Thirdly, you will at first be pained by the decision of line, and,—in the children at least,—uncomeliness of feature, which are characteristic, the first, of purely-descended Etruscan work, the second, of the Florentine school, headed by Donatello. But it is absolutely necessary, for right progress in knowledge, that you begin by observing and tracing decisive lines; and that you consider dignity and simplicity of expression more than beauty of feature.”¹

“Lippi being true-bred Etruscan, simply raises the old sculpture into pure and sacred life, retaining all its forms, even to the spirals of the throne ornament, and the transgression of the figures on the bordering frame, acknowledging, in this subjection to the thoughts and laws of his ancestors, a nobler Catholic Faith than Athanasius wrote.”²

For the purpose of study, the work is one of special interest, and full of instruction, by “affording us at once elements of art-practice in many directions, according to our strength. If you fancy yourself able to draw at all, you may begin by practising over and over again the little angular band on the forehead, with its studs and connected chain of pearls. There are seven pearls and fourteen studs; the fifteenth, a little larger, at the angle of the transparent cap; and four more, retiring. They are to be drawn with a fine brush and sepia, measuring the exact length of the band first; then marking its double curve, depressed in the centre; and rising over the hair, and then the studs and pearls in the various magnitudes. If you can’t manage these, try the spiral of the chair; if not that, buy a penny’s worth of marbles and draw them in a row, and pick up a snail shell, and meditate upon it, if you have any time for meditation. In my next ‘Fors’ I will tell you something about

¹ ‘*Fors Clavigera*,’ Vol. V, pp. 307-8. The further relations of the work in its details to that of the Etruscan artists, though remotely removed in time by an interval of more than two thousand years, is considered in Vol. VI of the same work, pp. 59 and 95; and also in comparison with the ‘Madonna’ of Titian, and Velasquez’s ‘*Infanta Margaret*,’ see pp. 186-8, and 291-4.

² ‘*Ibid.*,’ Vol. VI, p. 124.

marbles, and beads, and coral, and pearls, and shells; and in time—it is quite possible—you may be able to draw a boy's marble and a snail's shell; and a sea urchin; and a Doric capital; and an Ionic capital; and a Parthenon, and a Virgin in it; and a Solomon's Temple, and a Spirit of Wisdom in it; and a Nehemiah's Temple, and a Madonna in it." ¹

'CHILDREN AND THEIR GUARDIAN ANGELS': AND PORTRAIT OF LIPPI, BY HIMSELF. *Copies in Water-colour by C. F. Murray.*

These two studies are made from a large altar-piece picture by Fra Filippo, the entire subject being 'The Coronation of the Virgin.' The work, which is now in the Academy at Florence, (Room II, No. 41), was produced for the Convent of St. Ambrose, and, apparently, occupied several years, since, although commenced in 1441, he did not receive payment until 1447—the very considerable sum, at that time, of two hundred Florentine liras. It is one of the most beautiful and elaborate of any paintings by him. It comprises many figures, grouped below and around the principal figures of the subject. On either side of God the Father and the kneeling Virgin, are attendant groups of lovely rose-crowned angels, bearing lilies, while in the foreground are various saints and monks, with angels and children in the centre. In the spandrils of the arched top are two small circlets, in which the episode of the Annunciation is given,—on the left the angel Gabriel, bearing the lily, and on the right the Virgin, with the Dove descending upon her. The characteristic traits of Lippi's own nature are completely reflected in every part of this delightful picture. The purity of his thoughts, his instinctive appreciation of beauty, his love of flowers, his sensitive touch, and the subtle charm of his mingled colours, are in no work better displayed than in this 'Coronation' picture. "No one," says Mr. Ruskin, "draws such lilies or such daisies as Lippi. Botticelli (his pupil) beat him afterwards in roses, but never in lilies, ² and whatever is most sweet and tender in Botticelli he owes to Lippi. ³

¹ 'Fors,' Vol. V, pp. 309-10.

² 'Ariadne Florentina,' § 189.

³ 'Hortus inclusus,' p. 112.

This large work is among his later productions, and, evidently feeling proud at being able to devote his fullest powers to the task of portraying so august an assembly, he has done himself the honour of including his own portrait as a Carmelite monk, humbly kneeling with hands clasped in prayer; and having thus finished his work perfectly, he writes on a scroll borne by an angel in front of him as if proud of this heavenly association—
‘Iste perfecit opus.’¹

“Here,” as the able German art-critic, Dr. Woermann, admirably observes, “all Filippo’s peculiarities show out in the most conspicuous manner with very little clerical sentiment; but on the contrary a simple, child-like devotion, and a strong bias for earthly beauty. . . . An exceptionally fine group of saints is disposed in the centre foreground, the space occupied by them being screened off by rails. Amongst these figures, especially remarkable is a beautiful and most life-like female figure, kneeling to the right and gazing on the spectator with an expression of indescribable grace, childish guilelessness, and, at the same time, a deep and thoughtful look, which seems almost to question you: and before her kneel two children. . . . The painting is, in every respect, a standard work for Filippo’s fully developed style, and one of the most characteristic and interesting of the whole Florentine School of the fifteenth century.”²

THE NATIVITY, WITH ST. GEORGE AND ST. DOMINIC. *By C. F. Murray.*

From the altar-piece in the refectory of S. Domenico at Prato, now much defaced by restoration.

Both the Madonna and St. Joseph are in adoration, the two patron saints at the sides, St. George, with the red-cross banner, and St. Dominic, with a vision as his symbol, being represented in devotional ecstasy. In the distance are the two shepherds, playing musical instruments (the horn and bagpipes); and in the clouds, three cherubim and three seraphim are also adoring.

¹ See ‘*Ariadne*,’ §§ 188-9.

² Karl Woermann, in ‘*The Early Teutonic, Italian and French Masters*,’ translated by A. H. Keane, pp. 322-3.

With respect to the story of the nativity, Mr. Ruskin has written much that is of deep interest.¹ Thus, he writes,—“It relates either a fact full of power, or a dream full of meaning. It is, at the least, not a cunningly devised fable, but the record of an impression made by some strange spiritual cause on the minds of the human race, at the most critical period of their existence:—an impression which has produced in past ages the greatest effect on mankind ever yet achieved by an intellectual conception: and which is yet to guide, by the determination of its truth or falsehood, the absolute destiny of ages to come.”²

FILIPPINO LIPPI [1457-1504].

“The art of man is the expression of his rational and disciplined delight in the forms and laws of the creation of which he forms a part.”—‘*The Laws of Fésolé*,’ p. 1.

Filippino, as the diminutive form of his name implies, was the son of Fra Filippo Lippi, his mother being Spinetta Buti, as already narrated. He was born at Prato in 1457 or 1459, and was in the habit of accompanying his father at his work until his death, when little Philip³ was about ten years of age. He received his earlier instruction in painting from his adopted father, Fra Diamante, until he became the pupil of Sandro Botticelli, at Florence.

Filippo, father and son, together with Botticelli, as Dr. Woermann discriminatingly remarks, “in many respects form a group by themselves amongst the Florentine painters that grew up under the influence of Masaccio in the fifteenth century. Fra Filippo seems to have been born in 1412, while Botticelli, who outlived Filippino Lippi, died in 1510; their lives, therefore, jointly fill well-nigh the whole century. . . Of the three artists, Fra Filippo was the most original, and least affected; Filippino the most fanciful and dramatic; Botticelli the most varied, and

¹ See for instance ‘*Fors*,’ Vol. I, Letter xii; and on the keeping of Christmas as a festival, Vol. II, Letter xxiv. ² ‘*Ibid*, Vol. I, Letter xii, pp. 3-4.

³ The son signed his later works spelt thus,—‘Philippino.’

in many respects, perhaps, also the most interesting. They jointly represent one of the most momentous phases in the progressive development of Florentine art."¹

It is, indeed, impossible to discriminate between his work, in many cases, and that of Botticelli, whom, however, he excelled in graceful refinement, and in standard of beauty, as well as in the elaborate character of the embroidered drápery of his 'easel pictures.'

Filippino, according to Dr. Woermann, "enjoyed throughout his life high repute, both as an artist and as a man." He worked also with Masaccio on the frescoes of the Brancacci Chapel in the Carmelite Church at Florence, completing those unfinished at Masaccio's death, and executing many commissions at Rome, and elsewhere.

THE VIRGIN AND CHILD. *Chromo-lithograph of a Fresco at Prato, published by the Arundel Society (1885), from a drawing by E. Kaiser.*

Filippino's work is unequal to an unusual degree, and it is impossible to judge of his qualities in general from this much-injured fresco, which remains on a shrine in his native town, but now has the appearance of little more than a sketch. The National Gallery contains at least two good examples of his art.

BOTTICELLI [1446-1510].

"Many thoughts are so dependent upon the language in which they are clothed, that they lose half their beauty if otherwise expressed."—'Modern Painters,' Vol. I, p. 9.

Alessandro Filipepi was born in Florence in the year 1446. His father, Mariano Filipepi, apprenticed him early in his life, first to a goldsmith, and afterwards to Filippo Lippi, who died while Sandro was but twenty-three years of age. At that time Fra Angelico had been dead some fourteen years, while foremost

¹ 'The Early Teutonic, Italian and French Masters,' translated and edited by A. H. Keane, p. 316.

in the ranks of the esteemed masters then flourishing in Italy, were Andrea Mantegna, of Padua, aged thirty-eight, and in his own city Pollajuolo, then forty, Verrocchio, eleven years his senior, Ghirlandajo, just attaining his majority, and Perugino, born in the same year as himself.

Like most men of genius, he appears to have been to a large extent self-taught, and his poetic imagination was fed chiefly by the classic mythology of the old Greek world, and the writings of Dante. "For Botticelli, the grand gods of old are immortal. The priests may have taught falsely the story of the Virgin;—did they not also lie, in the name of Artemis, at Ephesus;—in the name of Aphrodite, at Cyprus?—but shall, therefore, Chastity or Love be dead, or the full moon paler over Arno? Saints of Heaven and Gods of Earth!—shall *these* perish because vain men speak evil of them? Let *us* speak good for ever, and grave, as on the rock, for ages to come, the glory of Beauty, and the Triumph of Faith."¹ While he "understood the thoughts of Heathens and Christians equally, and could in a measure paint both Aphrodite and the Madonna, he was also the only painter of Italy who thoroughly felt and understood Dante. So that he is, on the whole, the most universal of painters; and, take him all and all, the greatest Florentine workman. . . .

"Of his life it is proper to know thus much, or at least that so much was current gossip about it in Vasari's time;—that, when he was a boy, he obstinately refused to learn either to read, write, or sum (and I heartily wish all boys would, and could do the same, till they were at least as old as the illiterate Alfred), whereupon his father, 'disturbed by these eccentric habits of his son, turned him over in despair to a gossip of his, called Botticello, who was a goldsmith.' And on this, note two things: the first, that all the great early Italian masters of painting and sculpture, without exception, began by being goldsmiths' apprentices²: the second, that they

¹ '*Ariadne Florentina*,' § 173. ² The great value of that early training is elsewhere explained by the author to be due chiefly to the preciousness of the material, none of which may be lost or wasted; but primarily, "because it forces the boy to do small work, and mind what he is about." (*Loc. cit.*, § 123).

all felt themselves so indebted to, and formed by, the master-craftsman who had mainly disciplined their fingers, whether in work on gold or marble, that they practically considered him their father, and took *his* name rather than their own; so that most of the great Italian workmen are now known, not by their own names, but by those of their masters (or of their native towns or villages,—these being recognised as masters also), the master being himself often entirely forgotten by the public, and eclipsed by his pupil; but immortal *in* his pupil, and named in his name. Thus, our Sandro, Alessandro, or Alexander's own name was Filipepi; but his master's was Botticello; of which master we nevertheless know only that he so formed, and informed, this boy, that thenceforward the boy thought it right to be called 'Botticello's Sandro,' and nobody else's. Which in Italian is Sandro di Botticello; and that is abbreviated into Sandro Botticelli. So, Francesco Francia is short for Francesco di Francia, or 'Francia's Francis,' though nobody ever heard, except thus, of his master the goldsmith, Francia. But his own name was Raibolini. So, Philip Brunelleschi is short for Brunellesco's Philip,—Brunellesco being his father's *Christian* name, (the family name was Lippo)—to show how much he owed to his father's careful training; and, which is the prettiest instance of all, 'Piero della Francesca' means 'Francesca's Peter;' because he was chiefly trained by his mother, Francesca. All of which I beg you to take to heart, and meditate on, concerning Mastership and Pupilage.¹ But to return to Sandro. Having learned prosperously how to manage gold, he takes a fancy to know how to manage colour; and is put by his good father under, as it chanced, the best master in Florence, or the world, at that time—the Monk Lippi, whose work is the finest, out and out, that ever monk did,"² and "whatever is most sweet and tender in Botticelli he owes to Lippi."³

"Lippi and his pupil were happy in each other, . . . and he painted, for a beginning, a figure of Fortitude; and then, one of St. Jerome, and then, one of our Lady, and then, one of

¹ See *ante*, pp. 15-16; also under *Verrocchio*, page 62. ² '*Fors Clavigera*,' Vol. II, Letter xxii, pp. 2-4.

³ '*Hortus inclusus*,' p. 112.

Pallas, and then, one of Venus with the Graces and Zephyrs, and especially the Spring [see page 56] with flowery petticoats; and, finally, 'the Assumption of our Lady,' with the Patriarchs, the Prophets, the Apostles, the Evangelists, the Martyrs, the Confessors, the Doctors, the Virgins, and the Hierarchies.¹ . . . Imagine this subject proposed to a young (or even old) British Artist, for his next appeal to public sensation at the Academy! But do you suppose that the young British artist is wiser, and more civilized, than Lippi's scholar, because his only idea of a patriarch is of a man with a long beard; of a doctor, the M.D. with the brass plate over the way; and of a virgin, Miss —— of the —— theatre?²

"It is to be presumed that by this time he had learned to read, though we hear nothing of it, (rather the contrary, for he is taunted late in life with rude scholarship), and then paints under notable circumstances, the calling of Moses, and of Aaron, and of Christ³—all well preserved and wonderful pieces, which no person now ever thinks of looking at, though they are the best works of pictorial divinity extant in Europe. And having thus obtained great honour and reputation, and considerable sums of money, he squandered all the last away; and then, returning to Florence, set himself to comment upon and illustrate Dante, engraving some plates for that purpose. And at this time, Savonarola beginning to make himself heard, and founding in Florence the company of the Piagnoni (Mourners,⁴ or Grumblers, as opposed to the men of pleasure,) Sandro made a Grumbler of himself, being then some forty years old; and,—his new master being burned in the great square of Florence, a year afterwards (1498),—became a Grumbler to purpose; and fell sadder, wiser, and poorer, day by day; until he became a poor bedesman of Lorenzo de' Medici; and having gone some time on crutches, being unable to stand upright, and received his due share of

¹ 'Fors,' *Letter xxii*, p. 5.

² 'Ariadne Florentina,' § 191. Respecting art-teaching and enigmatical painting, see the closing paragraph of the last of the '*Lectures on Art*,' (pp. 235-6), addressed to the Oxford University students.

³ The frescoes in the Sistine Chapel at Rome: for particulars of which see pp. 58-61.

⁴ Literally, 'weepers,' but the word is employed sarcastically.

what I hope we may call discriminate charity, died peacefully in his fifty-eighth [?] ¹ year, having lived a glorious life; and was buried at Florence, in the Church of All Saints," in which he had painted his 'St. Augustine,' in the year 1510. ²

Thus, Sandro Botticelli introduced into the realms of Art in Italy in the fifteenth century, much that was entirely new in thought, and which he presented in a scholarly and refined manner. But "no art, Florentine or other, can be understood without knowing the sculpture and mouldings of the national soul," ³ and as the rise of learning and general advancement of culture, during the dynasty of Lorenzo 'the Magnificent,' with which Botticelli was so closely associated, was accompanied frequently also by gross indulgencies, he too, unfortunately, came under the ban of Savonarola for painting secular allegories; and being influenced by his vehement denunciation of all that was 'irreligious,' or in any way connected with the revival of Platonic learning, he destroyed, with his own hands, many of probably his choicest works.

In his treatment of mythological subjects, the classical spirit is largely preserved, and there is an entire freedom from the gross conceptions which mar such subjects when treated by later Masters. In his mythical works, all Nature operates in service to the gods of the earth and the heavens: while in the case of all other painters of such themes, nature is entirely subordinated, and becomes materialised, to form merely the background or landscape-accompaniment to a humanitarian incident. "With the exception of Benozzo Gozzoli, no Florentine artist before him had painted such rich and magnificent back-grounds, such life-like and 'motived' action. His works, however, are of very unequal merit, and hence the great divergence of opinion as to his worth entertained, especially by modern critics. . . . And his grand and consistent back-grounds were unable to conceal the want of connection in his compositions, rich as they were in figures, nor was perfect beauty reached in

¹ This is evidently an error: Sandro was born in the year 1446, and he died on May 11th, 1510, at the age of *sixty-four*. ² '*Fors Clavigera*,' Letter xxii, pp. 5-6. For Mr. Ruskin's further account of Sandro and his work, see '*Ariadne Florentina*,' Lectures V and VI. ³ '*Val d'Arno*,' § 129.

their animated movements, which constantly betrayed a certain harshness, sprawling appearance, and want of repose. His gentle, dreamy, earnest, and yet life-like and motherly Madonnas, surrounded by charming angels, still remain the most beautiful of his compositions." ¹

THE ADORATION OF THE MAGI. *Water-colour copy by C. Fairfax Murray.*

This work, now in the Uffizi Gallery (No. 1,286) at Florence, was painted for the church of Sta. Maria Novella, under the commission of the Medici, whose portraits are introduced in the work, in accordance with the custom frequently resorted to in the case of such donations.

"The stable of the Holy Family is here raised up amongst rocks and old walls, and covered with nothing but a rude wooden roof, resting on roughly hewn trunks of trees. Mary is seated with the Infant on her lap; behind her stands Joseph, buried in thought, while the oldest of the Kings kneels in the centre before the child, the other two, with their followers, being disposed in two groups, filling the foreground to the right and left." ² This painting acquires a special interest as a characteristic example of the introduction of portraiture into the sacred scene. In this case, however, the three chief personages represented were no longer living, but were predecessors in the great family. This forms quite a distinguishing feature which is worthy of respectful attention. The portraits were most probably taken from those included by Benozzo Gozzoli in the frescoes painted by him in the chapel of the Medici Palace—now known as the Riccardi Palace—of members of the family living between the years 1400 and 1477. "He introduces Cosimo, 'il Vecchio,' ³ as the first of the Eastern Kings,

¹ Karl Woermann, in *'The Early Teutonic, Italian, and French Masters,'* (translated and edited by A. H. Keane), pp. 342 and 355. ²*Ibid.*, p. 350.

³ Cosimo the Elder was one of the greatest benefactors to his country who ever lived. During the republican disturbance of 1423, he was banished from Florence, but was shortly recalled with great enthusiasm, and received as 'the Father of the Country.' "Then was to be witnessed," writes Yriarte, "the singular spectacle of a whole city going out to greet one who was neither

kneeling before the Virgin, and worshipping the infant Saviour, followed by Giuliano de' Medici, and Giovanni the son of Cosimo,—all, Vasari tells us, living portraits—with the retinue of each of the princes exactly rendered.”¹ Not the least interesting among the portraits is that of the painter himself, the nearest figure on the left, looking out from the picture.

In the judgment of Vasari,—who wrote within fifty years or so of this time,—“it is indeed a most admirable work; the composition, the design, and the colouring are so beautiful that every artist who examines it is astonished; and, at the time, it obtained so great a name in Florence, and other places, for the master, that Pope Sixtus IV, having erected the chapel built by him in his palace at Rome, and desiring to have it adorned with paintings, commanded that Sandro Botticelli should be appointed superintendent of the work.”²

This water-colour drawing, which Mr. Ruskin describes as being “entirely admirable as a picture—and as a copy,” was executed mainly for its composition, general ‘feeling,’ and

a conqueror nor a chosen ruler, but merely a man who had peacefully exercised a constant influence, who sought to embellish and render his country more prosperous; and whose moral authority,—not guarded by any decree or law,—was as effectual as any recognised and legal power. . . Cosimo was then in his prime, and he lived for thirty years after his return from exile. Reading with care the history of Florence, it will be seen that these thirty years were the most prolific in regard to intellectual culture and development of art. Lorenzo ‘the Magnificent’ reaped the harvest, but history must ascribe the merit of it to Cosimo the Elder. . . One must go back to the days of Pericles to discover so lofty a flight in every branch of literature, science, and art. . . It is to Cosimo that we owe San Lorenzo, the church and convent of St. Mark,” and numerous monasteries and private chapels in and around ‘the Flower City.’ “He kept up the state of a prince, rather than of a private individual, and his charities were far-reaching, for he founded an asylum at Jerusalem for the needy Italian pilgrims, and he employed his leisure time, while exiled at Venice, in founding a library of MSS. in the monastery of the canons of San Giorgio.”—‘*Florence, its History, the Medici*’ (etc.), translated by C. B. Pitman, 1882, pp. 22-23.

¹ See Vasari’s ‘*Lives of Italian Painters, Sculptors, and Architects*,’ 1878-9, p. 315; and Catherine M. Phillimore’s ‘*Biographies of Fra Angelico, Lippi, and the Goldsmith-Painters of Florence*,’ p. 91.

² Quoted by Mr. Ruskin in ‘*Ariadne Florentina*,’ § 191.

scheme of colour. On so small a scale it was not possible, nor was it, indeed, intended, to display the beautiful execution of the original, the minute finish of which—as in the embroidered mantle of the first king—can only be fully conceived from the wonderful untouched photograph of the picture issued by Sig. Alinari, of Florence.

PRIMAVERA [OR 'SPRING']—AN ALLEGORY.

(a) CHROMO-LITHOGRAPH—OF THE ENTIRE SUBJECT. *Published (1888) by the Arundel Society, from a Drawing by Signor Constantini.*

(b) PENCIL STUDY OF THE UPPER PORTION OF THE FIGURES OF 'THE THREE GRACES,' IN THE SAME. *By Angelo Alessandri.*

This mythical painting was executed for the villa of Lorenzo de' Medici, at Castello. Then were the days of prosperity, which followed the troublous times of the Florentine Republican outburst, when Lorenzo 'The Magnificent' freely lavished his wealth, and in his pursuit of learning and pleasure devised splendid displays, costly processions, and allegorical masques, "the various tableaux in which were designed by himself, and the execution of which [was] entrusted to the greatest artists of the day. No pains were spared to make these fleeting representations, in which antiquity was revived for an hour, as perfect as possible. The painters decorated the chariots, and designed the costumes, the sculptors had the modelling of the groups, horses were caparisoned in the skins of lions, tigers, or elephants, women of great plastic beauty were adorned with the emblems of the pagan divinities, and poets commented on these compositions, and described the figures of the triumphal processions. . . . The corporations, at that time so powerful, coalesced to make these 'triumphs' succeed, and men learned in antiquity, like Politian and Marcilio Ficino, were asked to do their part towards gratifying the ready intelligence of the Florentine people for these allegories."¹ Doubtless, this picture is a representation of one of these extravagant masques.

¹ Yriarte's *'Florence,'* pp. 30-31. See also, for further particulars of these revelries, pp. 32-5.

The figure of Spring is said to be a portrait of Simonetta, the mistress of Lorenzo; Hermes being one of the Medici family. It was painted probably about the year 1480—some ten years before Savonarolo commenced his crusade in Florence. It is now in the Academy of Fine Arts in Florence; and it is “one of Botticelli’s completest works. Long before he was able to paint Greek nymphs, he had done his best in idealism of greater spirits; and, while yet quite a youth, painted, at Castello [also], the Assumption of Our Lady, with ‘patriarchs, the prophets, the apostles, the evangelists, the martyrs, the confessors, the doctors, the virgins, and the hierarchies!’”¹

In the representation of “myths and allegories, the fanciful bias of his mind is very apparent, . . . and he was the first who treated these subjects with feeling.”²

In the centre of the picture is Venus, draped in a somewhat Grecian style, standing in front of a myrtle bush: above her Cupid flies shooting a dart blindfold, on the left hand side of her ‘the Three Graces,’ attired in airy drapery which thinly veils their forms, dancing gracefully, with their hands entwined, while beyond them is Hermes, clad slightly with a cloak, his sword sheathed in its belt, and holding his caduces aloft into a cloud. On the right, next to Venus, is Spring, in a robe embroidered with blossoming plants, a girdle of roses around her waist, and round her neck a garland of many flowers, her hair similarly wreathed, while in her lap she loosely holds a heaped profusion of roses, red and white, which she scatters as she walks along. It is the spray of embroidered roses covering the thigh of this daintily-conceived form which Mr. Ruskin copied, and adopted as a vignette upon the title pages of the large edition of his works.³ On the left of Spring, is a female figure personifying the Earth, or Fertility, upon whom Zephyr is flying down, and by his breath producing the flowers which fall from her mouth into the lap of Spring. The ground is carpetted also with growing flowers, and the back-ground is formed by a grove of oranges, luxuriant with fruit.

¹ ‘*Ariadne Florentina*,’ § 191; see above, p. 52. ² ‘*Five Years of the Arundel Society*,’ by F. W. Maynard, p. 11. ³ See ‘*Fors*,’ Vol. II, Letter xxii, pp. 1-2.

A noticeable feature in the work is that the figures are almost entirely isolated one from the other, and apparently regardless of each other's presence. But the composition is finely balanced, and the original work is replete with a charm of grace and colour which is greatly lacking in the chromo-lithograph, the drawing in which is throughout both hard and inaccurate, and the colour is altogether wanting in tone and transparency. The delicate pencil drawing of the heads of the Graces, is far more expressive of the feeling of the original.

ST. MICHAEL.

By Charles Fairfax Murray.

This lovely figure is taken from a large picture of 'The Virgin and Child enthroned, with Saints,' which was painted as an altar piece for the church of S. Barnaba, and is now in the Academy at Florence, (No. 52).

STUDIES OF FRESCOES IN THE SISTINE CHAPEL, AT ROME.

- (a) MOSES STOPPED BY THE ANGEL. *Water-colour study by Angelo Alessandri.*
- (b) PENCIL SKETCH (PARTLY COLOURED) OF A GROUP OF FIGURES IN THE FRESCO OF 'MOSES IN THE LAND OF MIDIAN.' *By C. Fairfax Murray.*
- (c) PENCIL STUDY FROM 'THE TEMPTATION OF CHRIST.' *By Angelo Alessandri.*

This Chapel was built under the auspices of Pope Sixtus IV, in the year 1473, by Baccio Pintelli, a Florentine architect. The large frescoes upon its walls were executed by the best artists living at the time, under the superintendence of "Messer Botticelli," who painted many of them himself, including an important one of the 'Last Judgment,' which was afterwards covered over by that of Michael Angelo. They were commenced about the year 1480, and were not completed until 1484, or probably later. The frescoes consist of two elaborate series, illustrative of the life of Moses, and the life of Christ, which are painted connectedly, upon opposite sides of the Chapel, and covering the lower portion of the walls completely.

It is now impossible to distinguish, with any degree of certainty, between the work of Botticelli, in some of these frescoes, and those who were employed upon them under him. Thus, it has been supposed by some authorities that the subject of the first drawing (*a*) was painted by Perugino: while others ascribe it undoubtedly to Pinturicchio, a native of Perugia, who painted so much in the manner of Perugino that several other works by him are similarly in dispute; and others, again, assert it to be the work of Luca Signorelli. Of the series of fourteen subjects still remaining upon the walls of the chapel, but three are attributed without question to Botticelli himself,—‘Moses and the Egyptian, with Jethro’s daughters, &c.’ ‘The Temptation of Christ,’ and ‘The Punishment of Korah, &c.’

Among the seven artists engaged for the work, Perugino was the next in importance, — he being occupied from 1480-1495,—and to him was apportioned the treatment of ‘Christ delivering the keys to Peter,’ and three *more* frescoes upon the end wall, which were afterwards, unfortunately, covered over and destroyed by Michael Angelo’s ‘Last Judgment,’ as well as the work by Botticelli just alluded to. The ‘Baptism of Christ,’ as well as this subject of ‘Moses and Zipporah,’ has similarly been ascribed, both to him and to Pinturicchio. As the latter was certainly one of the band of artists who thus worked together, it is probable that at least one of these two works was executed by either him or Signorelli.¹

The question of authorship being thus involved in doubt, perhaps the safest conclusion that may be formed is, that they worked together under the more or less common influence of each other; and that Botticelli,—whose character is recognisable in the first subject, far more than Perugino’s,—exercised his mastership by working upon it himself, in addition to exerting merely instructive advice, and control in the general treatment.

The faithful copy (*a*),—on the back of which Mr. Ruskin has written “finest possible drawing,”—represents a portion of the

¹ The remainder of the series were irregularly distributed—four being executed by Cosimo Rosselli, two by Domenico Ghirlandajo, one by Signorelli, and one by Salviati. See *Kügler*, Vol. I, p. 232; also, for further information, pp. 154-6, and 167-171.

first of the series of frescoes illustrating the life of Moses. The incident shown is Moses being met by the way, and threatened with death by Jehovah in the form of an Angel, while on his flight from Egypt with Zipporah, after the murder of the Egyptian, and in connection with the circumcision of his son, as told in Exodus chap. iv, verses 19-24.

Special attention may well be drawn to the beautiful delineation of the drapery. In the case of the Angel, the swirl of the folds most admirably expresses the sudden arrest of urgent motion, and the impetuosity of mind with which he brings his message of censure. "All noble draperies, either in painting or sculpture, have one of two functions: they are the exponents of motion and of gravitation. They are the most valuable means of expressing past as well as present motion in the figure, and they are almost the only means of indicating to the eye the force of gravity which resists such motion. The Greeks used drapery in sculpture for the most part as an ugly necessity, but availed themselves of it gladly in all representation of action, exaggerating the arrangement of it which express lightness in the material, and follow gesture in the person. The Christian sculptors, caring little for the body, or disliking it, and depending exclusively on the countenance, received drapery at first contentedly as a veil, but soon perceived a capacity of expression in it, which the Greek had not seen, or had despised. The principal element of this expression was the entire removal of agitation from what was so pre-eminently capable of being agitated. It fell from their human forms plumb down, sweeping the ground heavily, and concealing the feet; while the Greek drapery was often blown away from the thigh. The thick and coarse stuff of the monkish dresses, so absolutely opposed to the thin and gauzy web of antique material, suggested simplicity of division as well as weight of fall. There was no crushing nor sub-dividing them. And thus drapery gradually came to represent the spirit of repose, as it before had of motion, repose saintly and severe. The wind had no power upon the garment, as the passion none upon the soul; and the motion of the figure only bent into a softer line the stillness of the falling veil, followed by it like a slow cloud by drooping rain: only in links of lighter

undulation it followed the dances of the angels. Thus treated, drapery is indeed noble; and is an exponent of other and higher things." ¹

The incident treated in sketch (*b*), is on the left hand side of the second of the Moses series, in which single fresco he is shown killing the Egyptian, driving away the shepherds, watering the flock, watching the sheep, at the burning bush, and leaving Midian with his family. ²

The delicate and charming sketch (*c*), is from the second of the series upon the opposite wall. The heads and upper half of eight of the figures in the upper part of the subject are here delineated. In the lower part of the picture is a group, with a priest apparently officiating at some ceremony, which is not clearly to be connected with the idea attached to the work. "It has been often criticised, because Botticelli has placed his accessory figures in the foreground, and given to them more prominence than to the subject itself." ³ Mr. Ruskin has referred, ⁴ with some humour, to the production of this fresco as characteristic of Sandro's spirit in executing commissions from the Pope.

THE NATIVITY.

By Charles Fairfax Murray.

The original of this drawing is a fresco, which has been transferred to canvas, and is now in the possession of Sir William Abdy. In this picture the Madonna, St. Joseph, and the child St. John are grouped in adoration of the Infant Jesus, who lies supported by the saddle, placed upon the ground in front of the manger, at which the ox and the ass are feeding. The two shepherds are seen on the left, on the point of arriving; above the rude shed is the radiant star, with angels floating on clouds across the roof top, singing the three-fold message.

The treatment throughout is extremely devotional in character, in Botticelli's later manner; and its composition is interesting in comparison with that of the first picture noticed.

For Mr. Ruskin's observations upon the subject, see under Lippo Lippi, and the references there given. ⁵

¹ 'The Seven Lamps of Architecture,' Chap. IV, §§ 11-12.
 cut in Kügler's 'Handbook,' Vol. I, p. 155.

² See the woodcut in Kügler's 'Handbook,' Vol. I, p. 155.

³ Mrs. Jameson's 'History of our Lord,' Vol. I, p. 312.

⁴ 'Ariadne Florentina,' § 189.

⁵ *Ante*, p. 48.

VERROCCHIO [1435—1488].

"The teaching of Art is the teaching of all things." ¹—*Fors Clavigera*, Vol. VII, p. 101.

Andrea di Michele di Francesco Cione is perhaps the least known in England of all the Masters of Italy, and yet, both for the diversity of his gifts, and his power of attainment in the various departments of art, he excelled, perhaps, even Giotto.

He was born in Florence in the year 1435, and—as his name above-given implies—was the son of Michael, and the grandson of Francis Cione. In his early boyhood he was apprenticed to a goldsmith, no more of whom is known to history than that his name was Giuliano Verocchi, or Verrocchio—in plain English, Julian, 'the True Eye'—which name, however, has been handed down to posterity, with appropriate fitness, in connection with his famous pupil, who himself became so especially great as a 'Master' in various arts. For not only was he "the authoritative head of all metal work in his day; the designer and caster of the great equestrian statue of Colleone at Venice;" but "a consummate master in painting also, being the actual teacher of Leonardo da Vinci, Lorenzo di Credi, and Perugino."²

He was also highly talented as a goldsmith, as a sculptor in marble and terra-cotta work; and unsurpassed as a modeller of life-size effigies in wax; besides being an engraver, a professor of perspective, and a musician.

Much of his work, unfortunately, has been destroyed, and of his pictures, which probably, were never numerous, few can be ascribed with certainty to him. Up to the time in which he lived the custom of appending any signature to either painting

¹ On the unity of the Arts see page 17. This dictum is, however, capable of much more general application, as is fully exemplified throughout *'Modern Painters,'* and constantly enforced by Mr. Ruskin in his writings. This will be further considered in connection with Architecture.

² From a rough proof of the projected catalogue of the Museum collection commenced by Professor Ruskin.

or sculpture, was almost unknown : the instance of Orcagna's inscription upon his tabernacle being a rare exception to the rule.

Since an actual example of his painting exists in this collection, it may be desirable to furnish a more ample account of what is known of his work, than might otherwise be in character, in these pages.

It would be, perhaps, impossible to discover whether any goldsmith work, which could be connected with Verrocchio, is now in existence, but it is known that he executed a great many works for Pope Sixtus IV, between the years 1471-1484, —including twelve statuettes of the apostles,— also chasuble clasps, incense-burners, vases, goblets, and the like. The silver altar-piece which is still preserved in the Treasury of the Duomo, and publicly exhibited once every year in the Baptistry, for which it was executed, is known to be the joint production of himself, Ghiberti, Michelozzi, Pollajuolo, and Cennini,—the subject of the beheading of St. John being by Verrocchio. This choice piece of elaborate workmanship was wrought first entirely by Orcagna in 1366-8 ; but being destroyed during a civil rebellion, a new one was made at this period (about 1477), a few parts of the old work by Orcagna being let in and preserved. Baron Adolphe de Rothschild has in his collection, part of the clay 'maquette' for the bas-relief on the right of this later altar-piece.

Among the works in bronze by Verrocchio, the best-known example is the famous equestrian monument to Colleoni, in Venice. "The statue of Bartolommeo Colleoni, in the little square beside the church of Santi Giovanni e Paolo, is," says Mr. Ruskin, "certainly one of the noblest works in Italy. I have never seen anything approaching it in animation, in vigour of portraiture, or nobleness of line, . . and I do not believe that there is a more glorious work of sculpture existing in the world."¹ It is further quoted by Mr. Ruskin, as forming with Cellini's Perseus, and Ghiberti's Baptistry-Gates at Florence, "models of bronze treatment."²

This great warrior was Commander-General of the armies

¹ 'Stones of Venice,' Vol. III, pp. 298 and 15.

² 'Aratra Pentelici,' § 157.

of the Venetian Republic in the fifteenth century. So commanding a presence has he, as here expressed by the fixity of his relentless gaze, and the steadfast determination displayed in every muscle, as he sits erect in his saddle, that such a general would strike awe in any enemy. He seems to thunder out to his followers around him—"Cry havoc! and let slip the dogs of war!" and bold indeed would be he who would dare to encounter such opposition, or flinch under so resolute and imperious a leader. He died at Bergamo in 1475, and was buried in the chapel founded by him in the church of Sta. Maria Maggiore, in that city,¹ "bequeathing to the State, his arms, his horses, furniture, silver-plate, and the sum of 216,000 gold florins, on the condition that a statue was raised to his memory. Verrocchio, being the most celebrated founder and sculptor in Italy, was applied to" in the year 1479; but on his learning, after commencing the work (the horse), that the rider was to be produced by one Vellano of Padua, he broke up with indignation his cast of the legs and head of the animal, and returned to Florence. This led to a serious dispute with the Senate of Venice, who finally agreed to his continuing the work, at a higher salary; he accordingly returned to Venice in 1488, but died before it was completed, requesting in his will that the horse might be finished by his pupil, Lorenzo di Credi. This wish, however, was not acquiesced to by the Senate, and the work was entrusted to Alessandro Leopardi, who finished casting the work, and inscribed his name upon the girth of the colossal horse. It is most probable, however, that, not only the entire design (certainly including the lofty pedestal), but also the preparatory work of, at least, the horse,—judging from the fine ornamentation of the trappings,—was the actual work of Verrocchio, and that Leopardi simply completed the production of the work in its entirety. Among the original drawings by old masters in the Munich Gallery are some studies "of the different proportions in one of the bronze horses of St. Mark's at Venice; [but] whether this drawing belongs to Verrocchio, to Leopardi,

¹ See subsequently under the Architectural section.

or to some other sculptor of that time, will be no easy matter to decide.”¹

Plaster casts of portions of the ornamented saddle-cloth, and the front of the helmet, which Mr. Ruskin had taken, are included in the Museum collection; and a full-size cast of the entire statue may be seen at the Crystal Palace, at Sydenham.

Another bronze statue, by which Verrocchio's name has become known, is the ‘David,’ which he modelled and cast in the year 1476. This was originally placed at the head of the staircase of the Palazzo Vecchio, at Florence, and is now in the adjoining Bargello Museum: the original painted terra-cotta model of it being in the Royal Museum at Berlin. In this statue there is a complete departure from the old classic Grecian style of treatment. The young hero is represented most realistically, as a veritable ‘stripling,’—in strict accordance with the text of the story,—clad in a light corselet, standing in an easy attitude, with his left hand resting upon his hip, a pose perfectly natural to a shepherd lad; the decolated head of the giant he has slain laying at his feet. Although Verrocchio worked much with Donatello (his senior by fifty years, and who may be considered one of his masters), the personality of his style is quite his own, as may be seen, for instance, on comparing the ‘David’ of Donatello, in the same Museum, with this differently-conceived work.

In the centre of the beautiful inner court-yard of the Palazzo Vecchio is a small marble fountain, adorned by an animated bronze figure of a laughing boy, playing with a dolphin, from whose mouth the water spouts. It was made, originally, to Lorenzo de’ Medici’s order, to decorate a fountain at his villa at Careggi. A cast of this work, and also of the ‘David’ may be seen in the South Kensington Museum.

Perhaps the most exquisite example of wrought bronze-work

¹ ‘*Italian Masters in German Galleries*,’ by Giovanni Morelli, translated by Mrs. Richter (1883), p. 89. In his ‘*Historical Hand-book of Italian Sculpture*,’ Mr. C. C. Perkins gives an account of the part taken by Leopardi in this work, (pp. 134-5, and 360-1); also respecting the origination of the process of taking casts in plaster, apparently devised by Verrocchio, see pp. 394-5.

in the world—although, apparently but little known, and in ordinary traveller's guide-books, generally passed unnoticed—forms part of the remarkable monumental tomb of Piero I de' Medici, and Giovanni, his grandsire, the chief founder of that great Ghibelline family in Florence, which created for a long period so much internecine disturbance, under the opposition of the Guelphs. This monument was erected in the old sacristy in the basilica church of San Lorenzo. The marble-work, as well as the bronze portion of the monument, was probably also by Verrocchio, though other sculptors, doubtless, worked with him. The monument was erected between the years 1469 and 1472, being produced under the commission of Lorenzo and Giuliano de' Medici, whose bodies were subsequently removed to it in the year 1559. The marble archway of the tomb forms an opening in the wall of the adjoining chapel; but one side of the entire monument is ruthlessly covered over by a large picture (of most inferior quality), the back of which is exhibited through the bronze rope-trellis which fills the archway.

The chief decoration, however, is the elaborate hammered bronze-work which encase, and cover, the porphyry portions of the tomb. On the top is, centrally, a lovely group of acanthus foliage, from which proceed to the four corners cornucopian shells, containing all manner of fruits; and below, upon the slope of the lid, is a tracery of cordage. The sarcophagus itself is supported upon a lower marble table by massy lion's feet, and connected with rich scrolls of acanthus, which bind the corners; while in the centre of the side is a large wreath of fruits and nuts of different kinds, enclosing the inscription: entirely of bronze, of the finest workmanship.

The grand principle which characterises the whole work is especially to be observed. Symmetrical though the design is in general, there is no meretricious repetition of any details,—such merely imitative manufacture in design having always, in all countries, and in all ages, been scouted and scorned by noble workers. Thus, these cornucopiæ have each their own groups of fruitage; and the sides of the wreath, and of the corner scrolls, are similarly varied, yet finely held in balance. On the right-hand side of the wreath, formed of fruit and foliage, commencing

from the top, are—grapes, fir-cones, poppy, pears, strawberry, filberts, hornbeam-nuts, beans, medlars, mulberries, and oak; while on the left are—again grapes, fir, and poppy, then hornbeam, pea-pods, blackberries, filberts, cherries, and beech-nuts, ending with mulberry, and oak, again.

The other side is carved and decorated in the same manner, but being covered over, as previously stated, by a vulgar picture, and hidden from view, it is impossible to ascertain the precise treatment, or even the completion of the inscription around the base,—respecting which the priests know, and care, nothing.

The details and general character of this disgracefully treated monument may be fairly judged from the series of beautiful photographs which may be examined in the library.

In marble Andrea Verrocchio executed sculptures both in bas-relief and detached statues. Of the latter, the most famous is 'The Incredulity of Thomas,' which occupies one of the niches (designed by Donatello) outside Orcagna's church of Or San Michele.¹ It represents Christ showing St. Thomas the spear-wound in his side. So excellent is this group that a copy of it—a most unusual circumstance—was made for the church of San Jacopo Sopr'Arno, by Giovanni della Robbia.

Among the bas-reliefs by Verrocchio, are the following treatments of the Madonna and Child:—a lunette, forming the upper portion of Bernardo Rossellini's monument to Leonardo Bruni Aretino (died 1444), in Sta. Croce; that in the National Museum; and a terra-cotta in the Della Robbia manner, in the vestibule of the Royal Hospital of Sta. Maria Nuova,—all in Florence.

Another work is the monumental frieze, all that now remains, of the tomb erected by him in Rome in the church of Sta. Maria-sopra-Minerva, about 1473,—representing the death (in child-bed) of Selvaggia di Marco degli Alessandri, the wife of Francesco Tornabuoni, a Florentine merchant who was previously ambassador in Venice,² and which is now in the Bargello.

¹ See the Architectural section, respecting this remarkable building.

² It was one of this illustrious family—Lucrezia Tuornabuoni, a portrait of whom is in the Berlin Gallery, which bears a close resemblance to the famous 'Simonetta,' whose portrait Botticelli painted—that Piero I de' Medici (1416-1472) married.

There are also in the Bargello Museum two unknown portrait-busts, one being of a girl in terra-cotta.

After Donatello's death in 1466, Verrocchio completed the marble fountain in San Lorenzo, upon which they had been at work together; and he also carved, most minutely, the balustrades to the altar in the same Sacristy, the side of each being executed with as great care as the front, which *only* would be commonly viewed. Pilasters of similar work by him exist elsewhere, showing the delicacy of his carving. In fact, in "the sculpture of Mino da Fièsole, of Ghiberti, and Verrocchio, a perfection of execution, and fulness of knowledge" were attained," which cast all previous art into the shade."¹ In the South Kensington Museum is the original model in terra-cotta, which Verrocchio sent in for the monument to Cardinal Fortiguerra,—with the figure of Hope, and the bas-relief of God the Father.

The ball which surmounts Brunelleschi's dome of the Cathedral, was also both designed and executed by Verrocchio,—in the year 1471.

Other productions, of a highly perishable nature, but apparently peculiar to this time, consisted of life-size effigies in wax, with real hair, painted in oils, and altogether realistic in purpose. He is known to have executed, with the assistance of Orsini, a group representing Lorenzo defending himself from two of the assassins who attacked him during the troublous times of his middle life. Lorenzo, however, out-lived Verrocchio by four years.

"Besides his more important works, our artist sculptured many crucifixes, that were highly esteemed and eagerly sought after; and modelled many wax figures, which, robed in the costume of the day, were placed in churches as 'ex votos.' These figures resembled those which the Romans were accustomed to place in the 'atria' of their houses. In this branch of art, Verrocchio deserves especial praise, for although dealing with perishable materials, he treated them with conscientious care. He is also to be remembered for having introduced the fashion of taking casts in plaster of hands, feet, and other

¹ 'Stones of Venice,' Vol. III, p. 11.

natural objects for purposes of study, and in this he was imitated by many, who, says Vasari, also cast heads of the dead at a small expense, in such numbers that 'they are to be seen over the chimney-pieces, doors, windows, and cornices of every house in Florence.' " ¹

Of his paintings little is accurately known, and, as already stated, but few can be attributed to him, with any degree of certainty. The picture of 'The Madonna and Child' described below is, however, doubtless from his own hand; and for its technical qualities, as well as in its composition and feeling, it is readily distinguishable from the work of any of his pupils, the only one of whom, whose work in the least resembles that of the master, being his affectionate and attached friend Lorenzo di Credi, the painter of his portrait in the Uffizi Gallery.

This work was secured by Mr. Ruskin from the Manfrini Gallery, at Venice, where another picture, doubtfully attributed to him—a female bust, apparently a portrait, and thought to be representative of Charity—still remains. ²

In Florence there are two pictures authoritatively ascribed to Verrocchio. One, 'The Baptism of Christ in Jordan,' was painted for the Convent of San Salvi, and is now in the Accademia. The figures of both John the Baptist and Christ are peculiarly slight, and distinctly recall the physiognomy of his statues of David, and Christ with St. Thomas, while the faces, though full of expression, realistically suggest the fasting conditions which both Christ himself, and his herald-prophet maintained, as told by the evangelists. On the left, are two youthful angels, one of whom, with golden hair, is said to have been painted by the boy-pupil, Leonardo, after his master's design; but Vasari's story that Verrocchio thereupon entirely gave up painting, is by no means credible. ³ This work long remained forgotten in a

¹ 'Historical Hand-book of Italian Sculpture,' by C. C. Perkins, p. 133.

² As Verrocchio was working in Venice between the years 1479 and 1488, it is only quite natural that works by him should be in existence there.

³ Leonardo da Vinci entered Verrocchio's atelier probably in 1465, or 1466, when only thirteen or fourteen years of age. "In the discredit which modern investigation has thrown on many a neat anecdote by Vasari, the circumstance that this particular figure is the most attractive part of the

church at Vallombrosa, and was only brought to light in 1812, unfortunately in a much injured condition. Many writers have repeatedly asserted that this picture is the only one ever produced by Verrocchio; but such a statement is as unreasonable as it is unwarrantable. The second work in Florence that may be safely attributed to him, is a large altar-piece of 'The Madonna and Child enthroned, with John the Baptist, and Saints,' in the Uffizi Gallery (No. 1278 *bis*), which was formerly in the church of the convent of La Badia di Settino—four-and-a-half miles from Florence, now a country villa,—and was added to the Uffizi collection in the year 1884. This picture, before the occasion of a commission that was held in 1881, had been, apparently, unrecognised, but was then declared to be a genuine work of Verrocchio. There are many evidences of the validity of this decision, which it is unnecessary to particularize here. It is, moreover, of considerable interest for the further light that it throws upon a certain Tuscan picture in our own National Gallery (No. 296 in the collection), which has been variously attributed at different times, and the authorship of which is still a matter of dispute. It is an altar-picture, representing 'The Virgin adoring the Infant Christ,' attended by angels, one on each side. It was at one time in the possession of the Contugi family at Volterra, and was originally ascribed to Verrocchio, but was later thought to be by Antonio Pollajulo, as for several years catalogued,¹—while others have attributed it to either Piero Pollajulo, or Domenico Ghirlandajo. It has lately been labelled simply 'Tuscan School,' and in the more recent editions

picture, would, hardly, damaged as it is, suffice to corroborate this story. Documentary evidence proves that Leonardo remained in Verrocchio's workshop until 1476, and he may consequently have been more than twenty years of age when he painted the angel in his master's picture. Moreover, Verrocchio, instead of abandoning his art in disgust, as stated by Vasari, continued to practice it until 1476 [when forty-one years of age,—or even later in his life], probably some years after the picture in question was painted."—Kügler's *Hand-book to the Italian School of Painting*, Vol. II, p. 397.

¹ See the *Official Catalogue*, as issued 1877 to 1892, p. 241. Fresh evidence will, however, be adduced in connection with the copy of the Angel Gabriel (see p. 80) in this Museum.

of the 'Descriptive Catalogue,' the following remark is added with respect to it:—"There is a good deal to be said on these various sides of the question, though on none do the arguments adduced lead to decisive conclusion. Meanwhile, the vaguer attribution above given is, at all events, a safe one." ¹

According to Kùgler, another "altar-piece attributed to him—a Virgin and Child with saints, said to be the one painted for the Church of San Domenico, mentioned by Vasari,—was sold some years ago at Florence, and is in private possession in Scotland." ² In the Hermitage Collection at St. Petersburg, there is a 'Virgin and Child,' which is believed to be a genuine work; while in the Royal Gallery at Berlin there are two pictures (Nos. 104a and 108) which have been assigned to Verrocchio; and in the Munich Gallery there is a panel-picture which is ascribed to him erroneously.

Another falsely-attributed picture, belonging to the late Mr. George Cavendish Bentinck, was included in the Winter Exhibition at Burlington House in 1891 (No. 157), the subject of which was 'St. Michael trampling on Satan.' The picture was painted directly on three connected panels, and bears in large letters in the middle of the subject the inscription: 'Verrochio Andrea 1575,' *not* 1475 as stated in the catalogue. If there were not distinct evidence of a technical kind that this work was not painted by Verrocchio, the date alone would be sufficient as proof, seeing that he had been dead eighty-seven years.

Verrocchio died suddenly at Venice, in 1488, from over-fatigue in connection with the production of the Colleoni monument: the faithful Lorenzo hastening thither at once, and returning with his fond master's remains, that he might be buried in Florence.

THE MADONNA ADORING THE INFANT CHRIST. *The original Oil-Painting by Andrea Verrocchio.*

This beautiful work was obtained by Mr. Ruskin in the year 1878, from the Manfrini Palace collection in Venice, where it had apparently been over-looked. "I consider it," he says, "an en-

¹ *Loc. cit.*, p. 444.

² *Hand-Book of Painting: the Italian Schools*, Vol. I, p. 178.

tirely priceless example of excellent painting, exemplary for all time. It is one of the most precious pictures in the country.”¹

On the occasion of the visit of the late Prince Leopold to the ‘St. George’s Museum’ at Walkley, in 1879, as reported in the local press, “Mr. Ruskin dwelt with enthusiasm on the teachings and technical merits of this picture—on its lessons of the reverence that is due to woman, and the reverence that all Christianity, through that, its purest element, shows (in the kneeling Virgin) to Christ. That picture, he said, was an answer to the inquiry often addressed to him, ‘What do you want to teach us about art?’ It was perfect in all ways—in drawing, in colouring; on every part the artist had worked with the utmost toil man could give. He drew especial attention to the beauty and detail of the Virgin’s girdle of embossed gold.”² In its conception the subject is marked by simplicity and dignity, and in its treatment it is intensely spiritual; with a calmness of devotion impressed upon the features of the Virgin-mother, who kneels with her hands clasped in adoration of her babe, *alone*,—unattended by St. Joseph, or infant St. John, or any other saint, or even angel,—as rarely represented, *if at all*, by any other master. Those who are well-acquainted with the works of the Italian Schools of painting will recognise at once the peculiarity of this treatment. The first intention of the artist, as recently discovered on the back of the painting, during the process of removing it from its old and decaying groundwork, was to include an angel at the Madonna’s side, but this was no more than sketched in, the originality of the artist leading him on this occasion to prefer to leave her absolutely alone, with nothing to distract the mind from the fixity of her gaze upon the child, recumbent before her on the ground. Mr. Ruskin has observed that the greatest painters have habitually chosen cheerful or serene subjects.³ There is no sadness, nor

¹ Extract from the ‘proof-sheets’ of the Catalogue of ‘*Objects Illustrative of Ancient Art, Greek, Oriental, and Christian*,’ commenced by Mr. Ruskin, and remaining unfinished.

² It must not be supposed that this is an exact *verbatim* account of what Mr. Ruskin actually said, though doubtless it is as approximately accurate as such reports generally are.

³ ‘*Academy Notes*,’ 1858, p. 14.



BOSTON PUBLIC LIBRARY.

The Madonna adoring the Infant Christ.

From the collection of the Boston Public Library.

ADAPTED FROM THE

brooding fore-boding represented here ; no martyr, saint, bishop, nor patron-donor here suggests the dominant ecclesiasticism ; nothing is suggested but a feeling of awe-struck sanctity, and serene happiness. The surroundings, both the ruined building and the landscape, are unobtrusive ; but it may be noticed as a novel feature at this time that the ruin is of a *palace*. According to the Byzantine art-tradition, the associations of the Nativity were always connected with a cave as the common stable, which was often crudely represented by a dark semi-circular background, as indicating a mountain ; but soon, under Italian conditions, this view became modified, and a rough wooden porch was erected at the entrance to the cave, as may be seen in the picture by Botticelli (p. 61) ; then stone walls were added, as in the case of Botticelli's 'Adoration of the Kings' (p. 54) ; until the conception that the Madonna was of royal descent was finally grafted upon the story, and the ruins of a majestic palace were consequently introduced. In the case of the large picture of the 'Madonna enthroned attended by Saints,' above alluded to as being in the Uffizi Gallery at Florence (see photograph), ecclesiasticism is seen in all its extravagance : the throne is of contemporaneous inlaid marbles, while the sainted bishops, Zanolius and Nicholas of Barri, overpower St. John and St. Francis with a canonical display of their richly jewelled vestments, and grand croziers, and elaborate model of their proud city. The laboured character of this work, and of its authorship, we shall, however, have further occasion to consider. The picture we are now dealing with is of an entirely different character in many respects, and not the least so in its technical qualities, and the manipulative skill that is so special a feature.

At this period of art in Italy, new methods of painting were being gradually discovered, and wooden panels were resorted to in place of the walls upon which till then only frescoes were wont to be painted.¹ It was, however, some time before the habit of laying a prepared ground upon the surface to be painted was superseded by oil-painting ; and each artist adopted his own materials and medium,—which he manufactured for himself.

¹ Respecting fresco-painting see pp. 36-7, and also under Verona, in the Architectural section.

"The ground was, with all the early masters, pure *white* plaster of Paris, or washed chalk with size ; a preparation which has been employed without change from remote antiquity—witness the Egyptian mummy-cases. Such a ground [called by the Italians '*gesso*'], becoming brittle with age, is evidently unsafe on canvas, unless exceedingly thin ; and even on panel is liable to crack and detach itself, unless it be carefully guarded against damp. The precautions of Van Eyck against this danger, as well as against the warping of his panel, are remarkable instances of his regard to points apparently trivial. On the white ground, scraped when it was perfectly dry till it was 'as white as milk and as smooth as ivory' (Cennini), the outline of the picture was drawn, and its light and shade expressed, usually with the pen, with all possible care ; and over this outline a coating of size was applied in order to render the *gesso* ground *non-absorbent*." ¹

On such a *gesso*, about one-sixth of an inch thick, this picture was painted, the ground being originally laid upon panel ; but being in an unsafe condition, it was transferred to canvass, and partially restored, before leaving Italy. ² Three years ago, it was found to again require skilled attention, the *gesso* having in parts become detached from the canvas. The only remedy in this case was the delicate operation of entirely removing the *gesso* itself, which was cautiously planed away, until the back of the paint first laid on was exposed, revealing the drawing of the

¹ '*On the Old Road*,' Vol. I, pp. 173-5. Respecting the new methods of painting discovered by John Van Eyck, in the beginning of the fifteenth century, and through him introduced into Italy, see also pp. 162-205 of the same work, and Mrs. Merrifield's valuable compilation from the old documents of these centuries, in her treatise on '*The Art of Fresco-painting as practised by the old Italian and Spanish Masters*,' (etc.).

² " Pictures are sometimes transferred from panel to cloth. The front being secured by smooth paper or linen, the picture is laid on its face, and the wood is gradually planed and scraped away. At last the ground appears ; first, the '*gesso grosso*,' then, next the painted surface, the '*gesso sottile*.' On scraping this, it is found that it is whitest immediately next the colours ; for on the inner side it may sometimes have received slight stains from the wood, if the latter was not first sized."—*Sir Charles Eastlake*, quoted in '*On the Old Road*,' Vol. I, p. 175.

additional angel, already referred to, against the drapery of the Madonna, which was painted over it. The painting was then secured to three thicknesses of canvas, and the superficial painting that had been added under previous restorations was carefully removed, thus exhibiting the original work in its integrity, as nearly as possible. This dangerous process was performed with complete success, and the work is now as originally painted, although, of course, it cannot be affirmed that the picture is precisely as it appeared when fresh from the hand of the master. There are, for instance, signs of there having been an extension of the embroidery in gold upon the hem of the robe and the dress, and also upon the edge of the thin veil which drapes the head. It is, moreover, interesting to know that at one time a nimbus of gold surrounded the head of the Madonna: but the painter himself appears to have reconsidered this point, and decided to paint it out again.¹

The mode of painting adopted is of an unusual kind, and therefore of considerable historical importance. The entire surface of pure white 'gesso' was, apparently, *first* covered with a ground-colour of a sienna brown tint. This method of procedure is of especial interest, having been adopted, and extended upon, by his pupil Leonardo, as we know from the remarkable sketch by him in the Uffizi of Florence, which "is commenced in brown—over [which] is laid an olive green, on which the highest lights are struck with white. Now, it is well known, to even the decorative painter, that no colour can be brilliant which is laid over one of a corresponding key, and that the best ground for any given opaque colour will be a comparatively subdued tint of the complementary one; of green under red, of violet under yellow, and of *orange* or *brown*, therefore under *blue*."² This fact was, at this precise period, in the course of being arrived at. Thus, the preparatory ground of the blue sky in this picture of Verrocchio's, is a rather dark brown colour,

¹ This discovery I have made, upon again examining the work with a lens, while this page was passing through the press. The colour that covers the gold is certainly as old as the adjacent portions of the background, and the gold, which occurs only as specks, is invisible without almost microscopic search. - W.W.

² 'On the Old Road,' Vol. I, pp. 188-9.

and of the red in the dress, white. But another point, of even greater importance, is the manner in which the final colour effects are obtained,—not by the combined mixture of colours upon the palette (as of blue and yellow to form a green colour), but by the mingling of pure tones in juxtaposition. Thus, in the painting of the flesh portions, the ground tone of orange-yellow shows transparently through the thin glaze of whitish and pinkish hues; the red of the dress, painted over a white ground, is shaded and mingled with yellowish brown; in the case of the green robe—on sepia, or where the light falls strongest, of a whitish tone,—the ground-colour appears through, dappled with the greenish and blue colours that overlay it; while the dark cool grey of the inlaid marble floor is a greenish glaze upon the warm sienna ground, and similarly the shadows of the walls are a thin grey-green covering the darker brown. This is the absolute truth of Nature. “Nature is always mysterious and secret in her use of means; and art is always likest her when it is most inexplicable. That execution which is least comprehensible, and which therefore defies imitation,—other qualities being supposed alike,—is the best.”¹

The habit, in this respect, of another of the master's pupils, Lorenzo, is also worth quoting, as cited by Mr. Ruskin himself, in his review of Sir Charles Eastlake's *‘History of Oil-Painting’*:—“The practice of using compound tints has not been approved by colourists; the method, as introduced by the early masters, was adapted to certain conditions, but, like many of their processes, was afterwards misapplied. Vasari informs us that Lorenzo di Credi, whose exaggerated nicety in technical details almost equalled that of Gerard Dow, was in the habit of mixing about thirty tints before he began to work. The opposite extreme is perhaps no less objectionable. Much may depend on the skilful use of the ground. The purest colour in an opaque state, and *superficially* light only, is less brilliant than the foulest mixture through which light shines.”² Also, “it is to be held in mind that one and the same quality of colour, or kind of brilliancy, is not always the best; it is no

¹ *‘Modern Painters,’* Vol. I, p. 36.

² *‘On the Old Road,’* Vol. I, p. 193.

question of mere authority whether the mixture of tints to a compound one, or their juxtaposition in a state of purity, be the better practice. There is not the slightest doubt that, the ground being the same, a stippled tint is more brilliant and rich than a mixed one; nor is there doubt, on the other hand, that in some subjects such a tint is impossible, and in others vulgar. . . The handling of the brush, with the early Italian masters, approached in its refinement to drawing with the point—the more definitely, because the work was executed with little change or play of local colour. And—whatever discredit the looser and bolder practice of later masters may have thrown on the hatched and pencilled execution of earlier periods—we maintain that this method, necessary in fresco, and followed habitually in the first oil pictures, has produced the noblest renderings of human expression in the whole range of the examples of art.”¹

The painting of this picture, accordingly, is laid on in mingled hues, thinly and delicately. “All fine colouring,” as Mr. Ruskin instructively points out, “like fine drawing, is delicate; and so delicate that if, at last, you *see* the colour you are putting on, you are putting on too much. You ought to feel a change wrought in the general tone, by touches of colour which individually are too pale to be seen; and if there is one atom of any colour in the whole picture which is unnecessary to it, that atom hurts it. . . You must give rare worth to every colour you use, continually passing one into the other. You may melt your crimson into purple, your purple into blue, and your blue into green,² but you must not melt any of them into black. . . Or-

¹ ‘*On the Old Road*,’ Vol. I, pp. 194-6. ² “If you want to colour beautifully, . . look much at the morning and evening sky, and much at simple flowers—dog-roses, wood-hyacinths, violets, poppies, thistles, heather, and such like,—as Nature arranges them in the woods and fields. . . I have actually heard people say that blue and green were *discordant*: the two colours which Nature seems to intend never to be separated, and never to be felt, either of them, in its full beauty without the other!—a peacock’s neck, or a blue sky through green leaves, or a blue wave with green lights through it, being [like the similar play of the opal] precisely the loveliest things, next to clouds at sunrise, in this coloured world of ours.”—‘*The Elements of Drawing*,’ § 181; and see the entire chapter from which these extracts are taken.

dinary shadows should always be of some *colour*,—never black nor approaching black; they should be evidently and always of a luminous nature, and black should look strange among them, never occurring except in a black object, or in small points indicative of intense shade in the very centre of masses of shadow. . . You should, however, try, as I said, to give *preciousness* to all your colours, and this especially by never using a grain more than will just do the work, and giving each hue the highest value by opposition. Notice also that nearly all good compound colours are *odd* colours. You shall look at a hue in a good painter's work ten minutes before you know what to call it. You thought it was brown, presently you feel that it is red; next that there is, somehow, yellow in it; presently afterwards that there is blue in it. If you try to copy it you will find your colour too warm or too cold—no colour in the box will seem to have any affinity with it; and yet it will be as pure as if it were laid at a single touch with a single colour." Similarly in the use of white, which, "when well managed, ought to be strangely delicious—tender as well as bright—like inlaid mother of pearl, or white roses washed in milk. The eye ought to seek it for rest, brilliant though it may be; and to feel it as a space of strange heavenly paleness in the midst of the flushing of the colours. This effect you can only reach by general depth of middle tint, by absolutely refusing to allow any white to exist except where you need it, and by keeping the white itself subdued by grey, except at a few points of chief lustre." ¹

The influence of the Van Eycks in regard to technical points, and the methods of painting originated by them, at once spread very rapidly in Italy, during the early part of the fourteenth century; and the knowledge of perspective, which was first perceived by Giotto and developed by his immediate successors, was advanced so greatly at this time, that it may be said to have reached almost perfection. This is particularly noticeable in the works of Verrocchio, and his pupils.

The distant landscape seen through the palace archway is

¹ 'The Elements of Drawing,' §§ 177-80. See also, respecting the skilful use of colour in painting, *Ante*, pp. 11-12.

different in character from that which forms the background in the works of the artist's contemporaries and followers. The view is of a wide plain, through which a river winds, flanked by gently sloping mountains: not the precipitous rocky cliffs of Ghirlandajo, Pollajuolo, and all the master's pupils. It is a pleasant sunny outlook, and—unlike the general landscape work of that time—perfectly natural, and unconventional. But “it is to be remembered that the painter's object in the backgrounds of works of this period (universally, or nearly so, of religious subjects), was not the deceptive representation of a natural scene, but the adornment and setting forth of the central figures with precious work—the conversion of the picture, as far as might be, into a gem, flushed with colour and alive with light. . . . “The Italian masters who followed Van Eyck's system were in the constant habit of relieving their principal figures by the darkness of some object, foliage, throne, or drapery, introduced behind the head, the open sky being left visible on each side. . . . Where the subject was sacred, and the painter great, this system of pervading light produced pictures of a peculiar and tranquil majesty; where the mind of the painter was irregularly, or frivolously, imaginative, its temptations to accumulative detail were too great to be resisted—the spectator was, by the German masters, overwhelmed with the copious inconsistency of a dream, or compelled to traverse the picture from corner to corner like a museum of curiosities. . . . The dignity of the picture depended exclusively on the lines of its design, the purity of its ornaments, and the beauty of expression which could be attained in those portions—the faces and hands—which, set off and framed by this splendour of decoration, became the cynosure of eyes. The painter's entire energy was given to these portions; and we can hardly imagine any discipline more calculated to ensure a grand and thoughtful school of art than the necessity of discriminated character and varied expression imposed by this peculiarly separate and prominent treatment of the features. The exquisite drawing of the hand also, at least in outline, remained for this reason, even to late periods, one of the crowning excellences of the religious schools.”¹ Here, how-

¹ ‘*On the Old Road*,’ Vol. I, pp. 159-60, and 180-181.

ever, it was evidently in the painter's mind to suggest that the Madonna and her child were objects to be worshipped, not in the surroundings of an eastern home, but among the plains of Italy, and her hills. This is the real intention of what is now ignorantly denounced as anachronistic and conventional. The delineation of the features and of the hands (drawn in a pure bistre colour) is exquisitely tender, and the general attitude is peculiarly expressive of both graceful womanly modesty of feeling, and tender, pure devotion, such as is rarely represented or equalled by any artist whatever. The evidence is, in every respect, favourable to the view that the work is from the hands of Andrea Verrocchio alone, and that none of his scholars bore any part in its production, as in the case of other pictures from his 'bottega.' The study of such a work is, in itself, an education in art principles; so much so, indeed, that Mr. Ruskin has even said of it that "it teaches all I want my pupils to learn of art."

STUDY OF AN ANGEL, *from the Picture of 'THE MADONNA AND CHILD, SUPPORTED BY ANGELS,' in the National Gallery.*
Water-colour Copy, by Mrs. Christina J. Herringham.

This beautiful figure is from the picture already referred to,¹ as of questionable authorship. At the time the copy was made (in 1881) it was supposed to be by Pollajuolo; but there can be little doubt that it was really by Verrocchio. As the evidence is largely associated with the work previously considered, and new in such connection, it may be as well to briefly set forth the main points that are specially characteristic. In the first place, both the attitude, (though the position is reversed), and the general 'feeling,' are absolutely identical in the two works, as may be seen completely on comparing the photographs together.

Secondly, the peculiar head-dress is a common feature. The light golden hair is entirely off the forehead, with but little showing, and is formed into a kind of pad, enclosed in an ornamental veil of thin material, which, being tied round upon the top of the head, lightly forms a triangular curved peak upon the

¹ Page 70.

forehead, and hangs down gracefully on either shoulder. The form of dress, moreover, is the same in all respects; only in the present instance the mantle is drawn together, and fastened with a rich jewelled brooch upon the breast.

Again, in the drawing of the features, the curious looped corner of the eyes is equally noticeable in the signed studies by the master in the Uffizi Gallery, at Florence,¹ while the sloping shoulders, and excessively long waist form very conspicuous characters in both works. The Child is somewhat similar in features, as well as in the attitude (in reverse drawing), but there is considerable probability that the hand of a pupil, as well as of late restorers, effected both alterations and additions to the work, and its elaboration.

Finally, the landscape, with the exception of the isolated rock on the right, which was possibly added by a pupil, is of the same *natural* character as in the work just described. It is, further, interesting to trace the close relation that is discernible between these pictures and the 'Madonna Enthroned,' at Florence. That work is most probably a production by Verrocchio which has been much worked upon at different times, but it still betrays the foundation work of the originator in most of its parts. Thus, the Madonna, and St. John the Baptist, bear strong resemblance to other works by Verrocchio, and the folds of the drapery of the kneeling St. Zenobius are suggestively like those of the 'Madonna Adoring.' The proportions of the figure of the Madonna, her attitude, head-dress, and drapery, are again similar to *both* works; but the resemblance to the National Gallery picture is in one respect very remarkable,—namely, as regards the jewelled brooches worn by the Madonna and the Angel here copied, which are absolutely identical. When we remember that Verrocchio was a specialist in goldsmith-work,² it

¹ See the photographs.

² " True goldsmith's work, when it exists, is generally the means of education of the greatest painters and sculptors of the day. Francia was a goldsmith; Francia was not his own name, but that of his master, the jeweller; and he signed his pictures almost always, 'Francia, the goldsmith,' for love of his master; Ghirlandajo was a goldsmith, and was the master of Michael Angelo; Verrocchio was a goldsmith, and was the master of Leonardo da Vinci; Ghiberti was a goldsmith, and beat out the bronze

need be no matter of surprise that he paid particular attention to such ornaments, and that he reproduced a favourite pattern on each occasion. But the similarity of design is not limited to the jewellery ornaments; it is even more marked in the peculiar embroidered hem of the draperies, which is mostly in the form of continuous scroll-work bearing such a close resemblance to written characters as to be, in some instances, quite deceptive. This is found, not only in the case of the 'Madonna' pictures at Florence and the National Gallery, but also, precisely, in the statuary figures of David (in bronze), and of Christ (in marble), which are known, undisputedly, to be the work of Verrocchio. This point alone, about which more might be said, gives great weight to the opinion that even the elaborate details of both these works are by Verrocchio himself, perhaps alone; although the fact remains that certain parts have been much tampered with by restorers.

The beautiful embroidery, together with an example of the jewelled brooch previously referred to, are well seen in this lovely copy of the Angel Gabriel, who bears the Annunciation lily. It is to be regretted that the awkward disjointed bend in the little finger,—which is extremely affected, and a decided detriment in the original,—has been exaggerated slightly, as the tendency is, generally, in the work of copyists.

The entire picture is, however, as expressed by Kügler, "a work of the most attractive character, from its careful finish, its rich and transparent colour, and its great beauty of expression. The minute execution of the details, especially in the ornaments, would appear to denote the hand of an artist who had practised

gates which Michael Angelo said might serve for gates of Paradise. Several reasons may account for the fact that goldsmith's work is so wholesome for young artists: first, that it gives great firmness of hand to deal for some time with a solid substance; again, that it induces caution and steadiness—a boy trusted with chalk and paper, suffers an immediate temptation to scrawl upon it and play with it, but he dares not scrawl on gold, and he cannot play with it; and, lastly, that it gives great delicacy and precision of touch to work upon minute forms, and to aim at producing richness, and finish of design, correspondent to the preciousness of the material."—*A Joy for Ever*, pp. 45-6; and respecting Orcagna, another goldsmith, see p. 23, Botticelli, pp. 49-51, and Verrocchio, pp. 62-3.

the goldsmith's or jeweller's art." ¹ This suggestion by Herr Kügler is so trite, that it is curious that, while refusing to accept the diverse attributions, he conceived that the picture was "probably the work of an excellent painter coming from the *atelier* of Verocchio who has not yet been identified," and that he still held that the 'Baptism' is "the only certain example" painted by the master.

PERUGINO [1446-1524].

"We want the thoughts and feelings of the artist, as well as the truth, yet they must be thoughts arising out of the knowledge of truth, and feelings arising out of the contemplation of truth."—
'Modern Painters,' Vol. I, p. 46.

Pietro Vanucci was born in the small town of Città della Pieve, about twenty-five miles from Perugia, the town from which he derives the name by which he is commonly known, and which has since become of especial interest in connection with his association with it, as one of its citizens.

It was, as we have had occasion already to notice, ² "the noble habit of the Italian artists to call themselves by their masters' names, considering their masters as their true father. If not the name of the master, they take that of their native place, as having owed the character of their life to that. They rarely take their own family name: sometimes it is not even known,—when best known, it is unfamiliar to us. The great Pisan artists, for instance, never bear any other name than 'the Pisan.' . . . Perugino, (Peter of Perugia,) Luini, (Bernard of Luino), Quercia, (James of Quercia³), Correggio, (Anthony of Correggio), are named from their native places. Nobody would have understood me if I had called Giotto, 'Ambrose Bondone;' or Tintoret, Robusti; or even Raphael, Sanzio. Botticelli is named from his master; Ghiberti from his father-in-law; and Ghirlandajo [the garland-weaver] from his work; while Orcagna,

¹ *'The Italian Schools of Painting,'* Vol. I, pp. 178-9. ² See *Ante*, pages 15-16, and 50-51. ³ Jacopo della Quercia—see under Lucca, in the Architectural section.

who *did*, for a wonder, name himself from his father, Andrea Cione, of Florence, has been always called 'Angel' by everybody else." ¹

His early instruction in art appears to have been derived from a pupil of Benozzo Gozzoli—Fiorenzo di Lorenzo, by name,—but as he was only a few years Pietro's elder, his influence, whatever his powers, could have been but slight during the short period he was with him, especially as it is known that in his younger days, when he suffered much poverty and privation, he also acted as an assistant to Piero della Francesca,² at Arezzo. Before he was thirty years old, however, he went to Florence, where he had the good fortune of studying under Verrocchio, and in whose 'atelier' he at once became associated with Lorenzo di Credi, and Leonardo da Vinci. Each of the pupils, however, possessed the faculty of conceiving his own idea, and adopting his own mode of treatment of the familiar subjects painted by them; and the chief influence derived by them in common from their master, consists in the high degree of devout sentiment expressed in their paintings, which were, with rare exceptions, always of a religious nature. This period, indeed, in the history of religious art, was a critical one. The expression of pure religious fervour, and reverent devotion which is the special characteristic of art-inspiration during the fourteenth and especially the fifteenth centuries, had by this time reached the culminating point of excellence. In the hands of the following generation, and chiefly through Perugino's great pupil, Raphael, such pure sentiments were to receive the death-blow, in favour of the affected, or fleshly, productions of the materialistic order of artists, of whom Michael Angelo, and the Carracci, are eminent examples. These men, possessing as they did the most realistic, and perhaps the greatest art power ever attained by man, displayed it by exercising their wonderful faculties of expressing contour of form, merely in the direction of ostentatious ponderosity, grossness in colour, and light and shade; in a manner, too, that is altogether devoid of nobility of character, of the appreciation of exalted sentiment,

¹ '*Ariadne Florentina*,' § 65.

² See p. 51.

and a proper regard for true dignity and natural grace. At this stage in the history of art, "the nation, finding it painful to live in obedience to the true laws of social order, and personal virtue, it has discovered, looks about to discover also, a compromise for obedience to them. In this condition of mind its first endeavour is nearly always to make its religion pompous, and please the gods by giving them gifts and entertainments, in which it may piously and pleasurably share itself ; so that a magnificent display of the powers of art it has gained by sincerity, takes place for a few years, and is then followed by their extinction, rapid and complete, exactly in the degree in which the nation resigns itself to hypocrisy. The works of Raphael, Michael Angelo, and Tintoret, belong to this period of compromise in the career of the greatest nation of the world ; and are the most splendid efforts yet made by human creatures to maintain the dignity of states with beautiful colours, and to defend the doctrines of theology with anatomical designs.¹ . . But when accurate shade, and subtle colour, and perfect anatomy, and complicated perspective, became necessary to the work, the artist's whole energy was employed in learning the laws of these, and his whole pleasure consisted in exhibiting them. His life was devoted, not to the objects of art, but to the cunning of it ; and the sciences of composition and light and shade were pursued as if there were abstract good in them,—as if, like astronomy or mathematics, they were ends in themselves, irrespective of anything to be effected by them. And without perception, on the part of anyone, of the abyss to which all were hastening, a fatal change of aim took place throughout the whole world of art. In early times, *art was employed for the display of religious facts* ; now, *religious facts were employed for the display of art*. The transition, though imperceptible, was consummate ; it involved the entire destiny of painting. It was passing from the paths of life to the paths of death."²

With regard to "this great transition from ancient to modern habits of thought, which took place at the beginning of the sixteenth century . . . the old superstitious art is represented

¹ 'The Relation between Michael Angelo and Tintoret,' p. 9.
Painters,' Vol. III, p. 51.

² 'Modern

finally by Perugino, and the modern scientific and anatomical art is represented *primarily* by Michael Angelo." ¹

Michael Angelo appears to have been entirely incapable of appreciating the work either of his predecessors, or of any of the artists of his own time. Francesco Granacci was, in fact, his only friend; with other artists he quarrelled openly, and "with the older masters, the acknowledged masters of the time, he sympathised but little. He did not appreciate the works of Lorenzo di Credi, never had any friendly relations with Leonardo da Vinci, who became his rival after he returned from Milan, and had a contempt for Pietro Perugino, whom he must have had frequent opportunities of knowing during their common residence at Florence." ² He even went so far as to call Pietro a dunce, or blockhead in art ('goffo nell' arte'), which epithet, says Mr. Ruskin, "as far as my knowledge of history extends, is the most cruel, the most false, and the most foolish insult ever offered by one great man to another, and does you at least good service, in showing how trenchant the separation is between the two orders of artists." ³

As the 'Captain' of the order to which he belongs, Mr. Ruskin gives Perugino a central position between Bellini and Luini. "I do so," he says, "at least primarily, because what is commonly thought affected in his design, is indeed the true remains of the great architectural symmetry which was soon to be lost, and which makes him the true follower of Arnolfo and Brunelleschi; and because he is a sound craftsman and workman to the very heart's core. A noble, gracious, and quiet labourer from youth to death,—never weary, never impatient, never untender, never untrue. Not Tintoret in power, not Raphael in flexibility, not Holbein in veracity, not Luini in love,—their gathered gifts he has, in balanced and fruitful measure, fit to be the guide, and impulse, and father of all." ⁴

Although his figures are not unfrequently wanting in force of character, and variety of expression, his heads are surpassingly beautiful, and his landscapes, however conventional they may be

¹ 'Ariadne Florentina,' § 46.

² C. C. Perkins in 'Italian Sculpture,' p. 256.

³ 'Ariadne Florentina,' § 46.

⁴ *Ibid.*, § 72.

considered, possess a delicate quality that is quite peculiar to them. "Where a number of his pictures are seen together, the upcast eye, and the expression of semi-woeful ecstasy soon pall upon the spectator," it is true; but it is chiefly due to this and other such characteristics that we owe the admirable qualities described by the same writer, as "that grace and softness, that tender enthusiastic earnestness, which give so great a charm to his pictures." ¹

In about the year 1480, he received a commission from Rome to assist in the decoration of the Sistine Chapel, where he remained for several years, and also spent much time away from Perugia, in Florence, in Venice, and at the Certosa, near Pavia. On his final return to Perugia, "he gave himself up to a mere mechanical dexterity, and worked principally for gain. He erected a large studio, in which several scholars were employed to execute commissions from his designs. He thus amassed a considerable fortune, but at the expense of his art, becoming even weak in his colouring, which had constituted so great a part of his merit. In his later works, therefore, of which there are many in the churches of Perugia, and in foreign galleries, the greatest uniformity and repetition of design prevail, with considerable inequality of execution, according as more or less gifted scholars were employed; and his last works are strikingly feeble." ² At the great age of seventy-seven he continued to paint, executing in 1523 a fresco at Fontignano, where he died of the plague in the following year.

Though he frequently repeated his subjects and his ideas, with little reflection, and gets blamed by Vasari for doing so, his sentiment is so exquisite, and the conditions of taste which he formed in his school were such, that he became the master of it to Raphael, and all who succeeded him. For his power in expressing light and shade,—implying a complete knowledge of the form of objects,—no less than in colour,—exercising the imagination and sentiment of them,—he is so distinctive in his work even in comparison with Turner in this respect, that, as

¹ Kügler's '*Italian School of Painting*,' Vol. I, pp. 233 and 232.

² *Ibid.*, Vol. I, p. 237.

already said, Mr. Ruskin has "given him the captain's place over all those just named,—there is simply *no* darkness, *no* wrong. Every colour is lovely, and ever space is light. The world, the universe, is divine; all sadness is a part of harmony; and all gloom, a part of peace." ¹

*FRESCOES IN THE CONVENT OF
STA. MARIA MADDALENA DEI' PAZZI, FLORENCE.*

- (a) THE CRUCIFIXION (*Central Compartment*). *Chromo-lithograph, published by the Arundel Society, from a drawing by Ed. Kaiser.*
- (b) THE MADONNA AND ST. BERNARD (*on the left*). *Water-colour drawing by Angelo Alessandri.*
- (c) ST. JOHN AND ST. BENEDICT (*on the right*). *Water-colour drawing by Angelo Alessandri.*

These large frescoes were painted about the years 1495 to 1500, upon the walls of the chapter-house attached to the Cistercian monastery named above, occupying three arched recesses, and belong to Perugino's finest period. The delicacy and refinement so characteristic of his spirit are nowhere better to be seen than in these examples. There is a certain effeminacy which is generally objected to about his personages, but this is more truly the consequence of their being considered rather as sexless, as pointed out by K  gler. ² This Puristic Idealism is, at the same time, mingled, in quite a remarkable manner, with an entirely new order of Realism.

The apparent opposition between the Purist and Naturalist feeling is, however, not really *contradictory* in any way, as is fully shown in 'The Stones of Venice.' Perugino and Benozzo Gozzoli are there instanced as specially illustrating the principle of combination in extreme cases,—“The greatest Purists being those who approach nearest to the Naturalists.” ³

The effect of the realistic representations which now began to

¹ ‘*Ariadne Florentina*,’ §§ 261-2; which see for fuller details.

² ‘*Hand-book of Painting: the Italian Schools*,’ by Franz Theodor K  gler, (1837) 2 volumes, edited by Sir Charles Eastlake and Sir Austen Layard, Vol. I, p. 233. ³ *Loc. cit.*, Vol. II, chap. vi, § 62.

pervade art, and to act under the influence of Perugino, “ on the religious mind of Europe, varies in scope more than in any other art power ; for in its higher branches it touches the most sincere religious minds, affecting an earnest class of persons who cannot be reached by merely poetical design ; while, in its lowest, it addresses itself not only to the most vulgar desires for religious excitement, but to the mere thirst for sensation of horror which characterises the uneducated orders of partially civilised countries ; nor merely to the thirst for horror, but to the strange love of death, as such, which has sometimes in Catholic countries showed itself peculiarly by the endeavour to paint the images in the chapels of the sepulchres so as to look deceptively like corpses. ¹ The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest works ; and lastly—and this is the worst of all its effects—it has occupied the sensibility of Christian women, universally, in lamenting the suffering of Christ, instead of preventing those of His people.

“ Consider the meaning of the sculpture and paintings, which of every rank in art, and in every chapel and cathedral, and by every mountain path, — recall the hours, and represent the agonies, of the Passion of Christ : and try to form some estimate of the efforts that have been made by the four arts of eloquence, music, painting, and sculpture, since the twelfth century, to wring out of the hearts of women the last drops of pity that could be excited for this merely physical agony : for the art nearly always dwells on the physical wounds or exhaustion chiefly, and degrades, far more than it animates, the conception of pain. Then try to conceive the quantity of time, and of excited and thrilling emotion, which have been wasted by the tender and delicate women of Christendom during these last six hundred years, in thus picturing to themselves, under the influence of such imagery, the bodily pain, long since passed, of One Person :—which, so far as they indeed conceived it to be sustained by a Divine Nature, could not for that reason have been less endurable than the agonies of any simple human death

¹ See ‘ *Lectures on Art*, ’ § 150, respecting Holbein’s ‘ Dead Christ.’

by torture. And then try to estimate what might have been the better result, for the righteousness and felicity of mankind, if these same women had been taught the deep meaning of the last words that were ever spoken by their Master to those who had ministered to Him of their substance: 'Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.' If they had but been taught to measure with their pitiful thoughts the tortures of battlefields—the slowly consuming plagues of death in the starving children, and wasted age, of the innumerable desolate those battles left. . . 'These'—the wretched in death, 'you have always with you! Him you have not always.' Yes, and THE BRAVE AND GOOD IN LIFE you have always: these also needing help. . . and claiming also to be thought for and remembered. . . How few paintings you have—but these, observe, almost always by great painters,—of the best men, or of their actions. Think what history might have been to us now;—nay, what a different history that of all Europe might have become, if it had but been the object, both of the people to discern, and of their arts to honour and bear record of, the great deeds of their worthiest men! And if . . . they had sought to reward and punish justly (wherever reward and punishment were due,—but chiefly to reward), . . . than only, in presumptuous imagination, to display the secrets of Judgment, or the beatitude of Eternity!

"Such I conceive, generally, though indeed with good arising out of it, . . . to have been the deadly function of art in its ministry to what, whether in heathen or Christian lands, . . . is truly, and in the deep sense, to be called Idolatry—the serving with the best of our hearts and minds, some dear or sad fantasy, which we have made for ourselves, while we disobey the present call of the Master, who is not dead, and who is not now fainting under His cross, but requiring us to take up ours." ¹

"None of the greatest religious painters have ever, so far as I know, succeeded" in representing the countenance of Christ, "inconceivable by man at any time, but chiefly so in this its consummated humiliation. Giotto and Angelico were cramped by

¹ 'Lectures on Art,' §§ 56-9; and see under Giorgione.

the traditional treatment, . . while Perugino fails in almost every instance." ¹

"In nearly all representations of the Crucifixion, over the whole of Europe," influenced mainly by Byzantine traditions, which continued with but little abatement until this time, "the sun and moon are introduced, one on each side of the cross—the sun generally, in paintings, as a red star. I do not think the reason of this is with any purpose of indicating the darkness at the time of the agony ; especially because had this been the intention, the moon ought not to have been visible, since it could not have been in the heavens during the day at the time of passover. I believe, rather, that the two luminaries are set there in order to express the entire dependence of the heavens and the earth upon the work of the Redemption." ²

"The landscape of Perugino, for grace and purity is unrivalled ; and the more interesting because in him certainly whatever limits are set to the rendering of nature do not proceed from incapacity. In the landscape of S. Maria Maddalena there is more variety than is usual with him. A gentle river winds round the bases of rocky hills, a river like our own Wye and Tees in their loveliest reaches ; ³ level meadows stretch away on its opposite side ; mounds set with slender-stemmed foliage occupy the nearer ground, a small village with its simple spire peeps from the forest at the end of the valley. . . . "While I would uphold the landscape thus employed and treated, as worthy of all admiration, I should be sorry to advance it for imitation. What is right in its mannerism arose from keen feeling in the painter : imitated without the same feeling it would be painful. The only safe mode of following in such steps is to attain perfect knowledge of Nature herself, and then to suffer our own feelings to guide us in the selection of what is fitting for any particular purpose. Every painter ought to paint what he himself loves, not what others have loved ; if his mind be pure and sweetly toned, what he loves will be lovely ; if other-

¹ ' *Modern Painters*, ' Vol. II, pp. 172-3.

² ' *The Stones of Venice*, ' Vol. II,

p. 139.

³ "The river looks level and clear,—the reflections of the trees given with a rapid zig-zag stroke of the brush."—' *Modern Painters*, ' Vol. I, p. 342.

wise, no example can guide his selection, no precept govern his hand." ¹

In the picture of 'The Crucifixion,' by Raphael, one of his earliest pictures, painted about 1501, which was sold last year at Lord Dudley's sale,—becoming the property of Mr. Ludwig Mond, for the sum of £9,600,—the figures of the Madonna and Mary Magdalen are said by Signor Morelli to have been taken from this fresco. ²

"Mr. Alessandri, in his perfectly sympathetic and clear-sighted rendering of the qualities of different painters, stands alone among the artists whom I know, or ever have known;" ³ and the two water-colour copies (*b*) and (*c*) of these frescoes are remarkable examples of the power he possesses, in reproducing the exact character and feeling of the artist—whether Perugino, or Benozzo, Carpaccio, or Tintoretto.

One of the distinguishing characteristics of Perugino's work is the beautifully balanced symmetry of his compositions, which has already been alluded to. "In many sacred compositions, the balance of harmonious opposites is one of the profoundest sources of their power. Almost any works of the early painters, (Angelico, Perugino, Giotto, etc.), will furnish you with notable instances of it. The Madonna of Perugino in the National Gallery with the angel Michael on one side and Raphael on the other, is as beautiful an example as you can have;" ⁴ while these frescoes in their triple arches afford, perhaps, even a more complete illustration of this special feature in his designs.

PROPHETS AND SIBYLS. *Chromo-lithograph of a Fresco at Perugia, published by the Arundel Society (1883), from a Drawing by Signor Fattorini.*

The series of frescoes which cover the walls of the Sala del Cambio—or Exchange—at Perugia, are foremost among Pietro's great masterpieces. They were painted under the commission

¹ 'Modern Painters,' Vol. II, pp. 210-11. ² 'Italian Masters in German Galleries'; translated from the German by Mrs. L. M. Richter (1883), pp. 214 and 224. ³ *The Fine Art Society's Catalogue of Drawings belonging to the Guild, exhibited in 1886*, p. 5. ⁴ 'The Elements of Drawing,' § 199; and for details of the picture here referred to, see 'On the Old Road,' Vol. I, § 529, and 'Modern Painters,' Vol. II, p. 216.

of the Guild of Merchants, and, according to the date inscribed upon one of the pilasters, were completed in the year 1500. Upon the ceiling of this grand chamber is a rich mythological conception, with the figure of Apollo in the centre, surrounded by the presiding gods and goddesses of the planetary system, and the twelve signs of the Zodiac, framed in arabesques. On the wall, facing the entrance of the Hall, are representations of the Nativity of Christ, and the Transfiguration, with God the Father presiding above: while on the right-hand wall, is this fresco of six of the Sibyls, and as many Prophets, and on the opposite wall, a series of philosophers, classic heroes and symbolical representations of the Virtues correspond. In an adjoining chapel is the 'Baptism of Christ' as an altar-piece. The hall is now no longer used for its original purpose as an Exchange.

The Sibyls, or heathen prophetesses, were borrowed by the early Greek and Latin Churches, from the more ancient religious systems of Greece and Western Asia, to serve as bearing witness to the coming of Christ, equally with the Hebrew prophets and kings. Those here included among the Sibyls, on the right-hand side of the fresco, are the Erythræan, the Persian, the Cumæan, the Libyan, the Tiburtine, and the Delphic,—each with her inscribed scroll of testimony; while on the left are Isaiah, Moses, Daniel, David, Jeremiah, and Solomon, each bearing also his message. In the heavens above, the Father of All is represented, in radiant light, with His right hand lifted in benediction, and in the palm of his left hand holding the orb,—encircled by a rainbow and cherubs, and attended by an angel on either side: the whole being set with an Italian landscape as a background.

Perugino is here typically represented, and at his best,—but this chromo with its hard outlines, does not faithfully reproduce the beautiful drawing, the flowing grace, and lovely delicate colouring, that characterize his work.

THE ADORATION OF THE KINGS. *Chromo-lithograph, published (1869) by the Arundel Society, from a drawing by Marian Necci.*

However enchanting the subtle poetry, and the wealth of imagination, with which the early legends of the birth of Christ

are invested, as typically represented in the arts of the middle ages: and notwithstanding the combined grace, and refined beauty of form common to Perugino's figures, which always render his work so charming to behold, the falsity of the scenes, he,—perhaps more even than others of his time,—represented, “warped and dishonoured. . . [his] imagination, by allowing it to create false images, when it was its duty to create true ones: and this most dangerously in matters of religion. For a long time, when art was in its infancy, it remained unexposed to this danger, because it could not, with any power, realize or create *any* thing. It consisted merely in simple outlines and pleasant colours, which were understood to be nothing more than signs of the thing thought of, a sort of pictorial letter for it,¹ no more pretending to represent it, than the written characters of its name. Such art excited the imagination, while it pleased the eye. But it *asserted* nothing, for it could realize nothing. The reader glanced at it as a glittering symbol, and went on to form truer images for himself. .

“But as soon as art obtained the power of realization, it obtained also that of *assertion*. As fast as the painter advanced in skill, he gained also in credibility, and that which he perfectly represented was perfectly believed, or could be disbelieved only by an actual effort of the beholder to escape from the fascinating deception. . . . When in the thirteenth century, the Nativity was habitually represented by [crude] symbols [as Fig. 1] . . . There was not the smallest possibility that such a picture could disturb, in the mind of the reader of the New Testament, the simple meaning of the words ‘wrapped Him in swaddling clothes, and laid Him in a manger.’ . But it was far otherwise when Francia or Perugino, with exquisite power of representing the human form, and high knowledge of the mysteries of art, devoted all their skill to the delineation of an impossible scene. But though these fantasies of the early painters darkened faith, they never hardened feeling; on the contrary, the frankness of their unlikelihood proceeded mainly from the endeavour on the part of the

¹ In fact, in illuminated manuscripts, it *was* nothing more than a glorification of an initial letter, as the figure engraved in the quoted text.

painter to express, not the actual fact, but the enthusiastic state of his own feelings about the fact ; he covers the Virgin's dress with gold, not with any idea of representing the Virgin as she ever was, or ever will be seen, but with a burning desire to show what his love and reverence would think fittest for her.¹ He

¹ "In representations of the Adoration of the Magi, the travellers are almost always depicted as kings, though there is nothing in the Bible record of the visit to justify the idea. It is based on that passage in the Psalms where we read, 'The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts; yea, all kings shall fall down before Him, all nations shall serve Him.' . . The Magi, in art and literature, are ordinarily three,—Gaspar, an old man with a long grey beard and venerable aspect: Melchior, a man of the prime of life, and always given a short beard: and the third, Balthazar, a young, beardless man, often depicted as a negro, and having the thick lips and curly hair of that race. . Hence again in almost every representation of the Nativity, the ox and the ass are introduced. This was not merely done from an idea that they formed very natural accessories in an event of which the scene was a stable, but quite definitely in illustration of the words of Isaiah, 'The ox knoweth his owner, and the ass his master's crib; but Israel doth not know, My people doth not consider.' " Being thus made to serve the purpose of enforcing the doctrine of the inspired predictions of the prophets, they were, for the same reason, introduced "as representatives of the homage due to God from all the creatures of His hand. St. Bernard dwells upon this idea. . . It is a firm belief with many ignorant people that the conspicuous lines that form a cross on the back of the animal, are a memorial of our Saviour's ride on the creature into Jerusalem, and that in remembrance of that event the whole race have ever since borne this badge of honour."—*The History, Principles, and Practice of Symbolism in Christian Art*, by F. E. Hulme, pp. 126-7, 177, and 223. With regard, however, to the representation of a cave, in connection with the Nativity,—sometimes absolutely as a cave, but more generally, even in the earliest paintings, as forming a back-ground to the rough, porch-like shed connected with it,—authoritative mention is contained, not only in 'The Protevangelion,' of which the Apostle James ('the brother of our Lord') was accredited to be the actual author, but also in the curious gospel called 'Infancy.' In the twelfth to the fifteenth chapters of the former apocryphal gospel, the reference to the cave is frequent: it being described as dark, and only occasionally lightened by a miraculous cloud. The 'ox-manger' was not in the cave which the family (including the sons of Joseph) first occupied as a hiding place, but connected with the inn at Bethlehem, which was full. According to the account given in the first of the two gospels of 'Infancy,' (which was supposed to have been recorded by Caiaphas, the high-priest), the circumcision on the eighth day was

erects for the stable a Lombardic portico, not because he supposes the Lombardi to have built stables in Palestine in the days of Tiberius, but to show that the manger in which Christ was laid, is, in his eyes, nobler than the greatest architecture in the world. . . . Regarded with due sympathy and clear understanding of these thoughts of the artist, such pictures remain most impressive and touching, even to this day. I shall refer to them in future, in general terms, as the pictures of the 'Angelican Ideal'—Angelico being the central master of the school.

"The continual presentment to the mind, of this beautiful and fully realized imagery, more and more chilled its power of apprehending the real truth; and when pictures of this description met the eye in every corner of every chapel, it was physically impossible to dwell distinctly upon facts the direct reverse of those represented. The word 'Virgin' or 'Madonna,' instead of calling up the vision of a simple Jewish girl, bearing the calamities of poverty, and the dishonours of inferior station; summoned instantly the idea of a graceful princess, crowned with gems, and surrounded by obsequious ministry of kings and saints. The fallacy which was presented to the imagination, was indeed discredited, but also the fact which was *not* presented to the imagination was forgotten; all true grounds of faith were gradually undermined, and the beholder was either enticed into mere luxury of fanciful enjoyment, believing nothing; or left, in his confusion of mind, the prey of vain tales and traditions; while in his best feelings he was unconsciously subject to the power of the fallacious picture, and, with no sense of the real cause of his error, bowed himself, in prayer or adoration, to the lovely lady on her golden throne, when he would never have dreamed of doing so to the Jewish girl in her outcast poverty, or, in her simple household, to the carpenter's wife."¹ In later years, however, all this gradually became changed, "and the

also performed in the cave (chap. I, v. 2); but there is no mention whatever of either ox or ass, throughout the book, nor are the wise-men treated as other than Magi belonging to the distant Kings, to whom they return. There is apparently no direct authority of any literary kind for making the wise-men (see Esther, I, 13, and Daniel II, 12) Kings.

Vol. III, pp. 48-51.

¹ 'Modern Painters,'

crowned Queen-Virgin of Perugino¹ sank into simple Italian mother in Raphael's 'Madonna of the Chair.'"² This evolution in the conception, and pictorial representation of the events which form the bases of the creed of ceremonial Christianity, has thence-forward continued,—until, in our own day, we have portrayed for us, on the one hand, by Millais, a concrete 'Carpenter's shop' (the picture, which was painted in 1850, being actually thus entitled), embellished by its tools and shavings: and, on the other, by Alice Havers, a simply-attired, sweet young Jewish woman, with no accessories of any kind, or any other attraction than the gaze of anxious wonderment, and of loving hope, which beams upon her face.³

This fresco was painted in 1503, on the walls of the church of Santa Maria de' Bianchi, at Città della Pieve. It represents the adoration of two of the kings (Gaspar and Melchior) offering their gifts, each attended by a numerous retinue; while, waiting at a little distance behind, are the shepherds, the entire background being devoted to a landscape of the usual Perugian order.

The composition is highly interesting in comparison with the treatment of the same subject, which is sometimes attributed to Raphael, now in the Museum at Verona.⁴

The use of gold, as here instanced in dainty touches, is very frequent in the work of Perugino, as in the case of other of the Florentine masters. It is always employed by him "with singular grace, continually on the high light of hair, and often for golden light on distant trees: and that without losing relative distance."⁵

¹ This applies literally rather to Botticelli, amongst the Florentines, than to Perugino, who never represented the Madonna either crowned or under regal associations, but the general impression conveyed by his details is always of this character. ² *Loc. cit.*, Vol. III, p. 52.

³ The picture was exhibited by this recent clever and dainty artist (Mrs. Frederick Morgan, who continued to sign her maiden name), in the Royal Academy Exhibition of 1888, under the title—'But Mary kept all these sayings, pondering them in her heart.'

⁴ A photograph of this picture may be seen in the Museum.

⁵ 'Modern Painters,' Vol. II, p. 107.

THE VENETIAN SCHOOL.

“The whole soul of a nation generally goes with its art. It may be urged by an ambitious king to become a warrior nation. It may be trained by a single leader to become a *great* warrior nation, and its character at that time may materially depend upon that one man, but in its art all the mind of the nation is more or less expressed.”—‘*On the Old Road*,’ Vol. I, p. 566.

The Main Characteristics of the School.

As distinct from the only two other schools of perfect art that have yet appeared in the world,—namely, the Athenian and the Florentine,—“the Venetian school proposed to itself the representation of the effect of colour and shade on all things, chiefly on the human form,—pursuing the truth of *colour and light*. It tried to do that as well as it could, did it as well as it can be done, and all its greatness is founded on that single and honest effort. . . Take Veronese’s ‘Marriage in Cana,’ in the Louvre. There you have the most perfect representation possible of colour, and light, and shade, as they affect the external aspect of the human form, and its immediate accessories, architecture, furniture, and dress. This external aspect of noblest nature was the first aim of the Venetians, and all their greatness depended on their resolution to achieve, and their patience in achieving it. . . . But do not suppose that the law which I am stating to you—the great law of art-life—can only be seen in these, the most powerful of all art schools. It is just as manifest in each and every school that ever has had life in it at all. Wheresoever the search after truth begins, there *life* begins; wheresoever that search ceases, there life ceases. . . The art which is specially dedicated to natural fact, always indicates a peculiar gentleness and tenderness of mind, and all great and successful work of that kind will assuredly be the production of

thoughtful, sensitive, earnest, kind men, large in their views of life, and full of various intellectual power. . . So sure as you find any man endowed with a keen and separate faculty of representing natural fact, so surely you will find that man gentle and upright, full of nobleness and breadth of thought. . . And as long as a school of art holds any chain of natural facts, trying to discover more of them, and express them better, daily, it may play hither and thither as it likes on this side of the chain or that; all it does will be gloriously designed, and gloriously done. But let it once quit hold of the chain of natural fact, cease to pursue that as the clue to its work; let it propose to itself any other end than preaching this living word, and think first of showing its own skill or its own fancy, and from that hour its fall is precipitate—its destruction sure; nothing that it does or designs will ever have life or loveliness in it more; its hour has come, and there is no work, nor device, nor knowledge, nor wisdom, in the grave whither it goeth.”¹

The great Epoch of Art in Venice.

“All the painter’s art of Venice begins, broadly, in the fifteenth century, and . . . ends with the sixteenth; there are only these two hundred years of painting in Venice.”² . . . Her previous art was only architectural, mosaic, or decorative sculpture. . . The art of painting in Venice may be divided into three periods, essentially distinct in character. “The first we may call the Vivarini epoch, bright, innocent, more or less elementary, entirely religious art,—reaching from 1400 to 1480. The second, which we will call the Carpaccian epoch, sometimes classic and mythic, as well as religious, 1480-1520. The third, supremely powerful art, corrupted by taint of death, 1520-1600, which we will call the Tintoret epoch.” It is further to be observed that the architecture of Venice may, similarly, be divided into three epochs:—“the first lasting to 1300, Byzantine, in the style of St. Marks; the second, 1300 to 1480, Gothic, in the style of the Ducal Palace; and the third 1480 to 1520, in a manner which architects have yet given no entirely accepted name to, but

¹ ‘*The Two Paths*,’ §§ 20-23, and 62.

² ‘*Guide to the Academy at*

Venice,’ p. 4.

which, from the name of its greatest designer, Brother Giocondo,¹ of Verona,—called ‘the second Founder of Venice’—I mean, myself, henceforth to call ‘Giocondine.’² . . . Up to the time when Tintoret painted the ‘Crucifixion,’ in the Scuola di San Rocco, Venice had not in heart abjured her religion. The time when the last chord of its faith gives way cannot be discerned, to day and hour; but in that day and hour, of which, for external sign, we may best take the death of Tintoret in 1594, the Arts of Venice are at an end.”³

The New Elements introduced by the Venetians.

“The great secret of the Venetians was their simplicity. They were great colourists, not because they had peculiar secrets about oil and colour; but because, when they saw a thing red, they painted it red; and when they saw it blue, they painted it blue; and when they saw it distinctly, they painted it distinctly,—painted that is to say, on the calm acceptance of the whole of nature, small and great, as in its place deserving of faithful rendering. In all Paul Veronese’s pictures the lace borders of the table-cloths, or fringes of the dresses, are painted with just as much care as the faces of the principal figures; and the reader may rest assured that in all great art it is so. Everything in it is done as well as it *can* be done.”⁴

“In their early days the colourists are separated from other schools by their contentment with tranquil cheerfulness of light; by their never wanting to be dazzled. . . Their lights are soft, winning, lights of pearl, not of lime: their day is the day of Paradise, they need no candle, neither light of the sun in the cities, and everything is seen clear as through crystal. . . This holds to the end of the fifteenth century. Then they begin to see that this, beautiful as it may be, is still a make-believe light: that we do not live in the inside of a pearl, but in an atmos-

¹ “His architecture is chiefly at Verona; the style being adopted and enriched at Venice by the Lombardi.”—*Loc. cit.*, p. 30. For example of his work see under Verona.

² It will thus be seen that the Carpaccian epoch in painting covers precisely the same period as the Giocondine in architecture. See further the following paragraph in the text.

³ ‘*Guide to the Academy at Venice*,’ pp. 10-12, and 29-30.

⁴ ‘*Academy Notes*,’ 1885, p. 26.

phere through which a burning sun shines thwartedly, and over which a sorrowful night must far prevail. And then the chiaroscurists succeed in persuading them that their is a mystery in the day as in the night . . . and instead of their sweet and pearly peace, tempt them to look for the strength of flame, and corruscation of lightning; the flash of sunshine on armour, and on points of spears. The noble [Venetian] painters take the lesson nobly, alike for gloom or flame. Titian with deliberate strength, Tintoret with stormy passion, read it side by side. Titian deepens the hues of his Assumption, as of his Entombment, into a solemn twilight. Tintoret involves his earth in coils of volcanic cloud, and withdraws, through circle flaming above circle, the distant light of Paradise. Both of them become naturalist and human, and add the veracity of Holbein's intense portraiture to the glow and dignity they had themselves inherited from the masters of peace." . . . But while "the noble men learned their lesson nobly, the base men also, and necessarily, learn it basely. The great men rise from colour to sunlight: the base ones fall from colour to candle-light."¹

"In truth, the Venetians were grand gentlemen--'gran signori,' (as the old proverb characterizes the men of the province),—aristocrats in the good sense of the word. The Genoese, their rivals, are known in history always as shrewd, enterprising merchants, and clever sailors; the Venetians were not only that, but also lordly, like the English of our own day. And Venetian Art gives the most brilliant proofs of this fact."²

They were lordly and noble in their love of the Art they glorified; and proud to be allowed to cover the walls and ceilings of the state halls, and great council-chambers which they held in high veneration, without pecuniary recompense, beyond bare livelihood—the honour of their labour being their great and only reward.

"You may, perhaps, fancy that Titian, Veronese, and Tintoret were painters for the sake of pleasure only: but in reality they were the only painters who ever sought entirely to master, and

¹ 'Lectures on Art,' §§ 176-8.
in *German Galleries*, p. 356.

² Giovanni Morelli, in '*Italian Masters*

who did entirely master, the truths of light and shade as associated with colour, in the noblest of all physical created things, the human form. They were the only men who ever painted the human body; all other painters of the great schools are mere anatomical draughtsmen compared to them; rather makers of maps of the body, than painters of it. The Venetians alone, by a toil almost superhuman, succeeded at last in obtaining a *power* almost superhuman; and were able finally to paint the highest visible work of God with unexaggerated structure, undegraded colour, and unaffected gesture. It seems little to say this; but I assure you it is much to have *done* this,—so much, that no other men but the Venetians ever did it: none of them ever painted the human body without, in some degree, caricaturing the anatomy, forcing the action, or degrading the hue.”¹

With the development of art in Florence, and generally in Italy, “the schools of colour advance steadily, till they adopt from those of light and shade whatever is compatible with their own power,—and then you have perfect art, represented centrally by that of the great Venetians. . . The great splendour of the Venetian school arises from their having seen and held, from the beginning, this great fact—that *shadow is as much colour as light*, often much more. . . Usually, light and shade are thought of as separate from colour; but the fact is, that all nature is seen as a mosaic, composed of gradated portions of different colours, dark or light. . . Every light is a shadow compared to higher lights, till we reach the brightness of the sun; and every shadow is a light compared to lower shadows, till we reach the darkness of night. Every colour used in painting, except pure white and black, is therefore a light and shade at the same time. It is a light with reference to all below it, and a shade with reference to all above it. . . Every colour is a diminished quantity or energy of light: and shadow is necessary to the full presence of positive colour.² . . And it follows that there can be no difference in their quality as such: that light is opaque when it expresses substance, and transparent when it expresses space; and shade is also opaque when it expresses substance, and transparent

¹ ‘On the Old Road,’ Vol. I, pp. 432-3.

² See *supra* pages 77-79.

when it expresses space . . . In Titian's fullest red the lights are pale rose-colour, passing into white—the shadows warm deep crimson. In Veronese's most splendid orange, the lights are pale, the shadows crocus colour ; and so on. In nature, dark sides, if seen by reflected lights, are almost always fuller or warmer in colour than the lights ; and the practice of the Bolognese and Roman schools, in drawing their shadows always dark and cold, is false from the beginning, and renders perfect painting for ever impossible in those schools, and to all who follow them." ¹

The school of Giorgione is characterised by mass and colour : that of Titian is remarkable rather for the combination of mass with light and shade ; and " when once we begin at all to understand the work of any truly great executor, such as that of any of the three great Venetians—Tintoret, Titian, and Veronese, or Correggio, or Turner, the awe of it is something greater than can be felt from the most stupendous natural scenery." ²

The Grandeur of Venetian Art.

" I love Venetian pictures more and more, and wonder at them every day with greater wonder ; compared with all other paintings they are so easy, so instructive, so natural ; everything that the men of other schools did by rule, and called composition, is done here by instinct and only called truth." ³

For these and other such features, the works of these master minds command our attention, and hold us rapt in thought : and " if Veronese rose now among us, or Correggio, there would be at first a wondering, attentive silence—not a murmur heard against them : and presently they would make the very streets ring for joy, and every lip laugh with acclamation ; not because their essential power could be perceived by all,—or by one in a thousand of all,—but because up to the point of possible perception, it would be made lovable to all." ⁴

¹ ' *Lectures on Art*,' §§ 138, 131, 134, and 164.

Chace, Vol. I, p. 139, and see the context.

² ' *Arrows of the*

³ Extract from a Letter written by Mr. Ruskin in 1852, to Samuel Rogers, the Poet, quoted in ' *The Life and Work of John Ruskin*,' by W. G. Collingwood, Vol. I, p. 164. Respecting truth, as characteristic of the work of Carpaccio, see page 113.

⁴ ' *Academy Notes*,' 1859, p. 56.

GIOVANNI BELLINI [1426-1516].

" Good pictures do not teach a nation : they are signs of its having been taught. Good thoughts do not form a nation : it must be formed before it can think of them."—'*On the Old Road*,' Vol. I, p. 450.

" John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do it, instinctively and unaffectedly, what Carracci only pretended to do. Titian colours better, but has not his piety. Leonardo draws better, but has not his colour. Angelico is more heavenly, but has not his manliness, far less his powers of art." ¹

Giambellini—as he was familiarly called in his own day—was the second son of Jacopo Bellini, himself a well-known painter in his time, and several of whose works are still extant. The exact date of his birth is unknown for certain, being variously stated as 1424, 1426, 1427, and 1428; but 1426 is the most probable year. His brother Gentile—who would then be five years his senior—was also foremost in the rank of famous craftsmen in this important period of art development in Venice. The two brothers—each distinct in character, while yet in perfect unison with one another—not only largely influenced Victor Carpaccio,² who, but twenty years, later rose into successful competition and co-operation with them both; but each in turn had Titian (born in 1477) as their pupil, to ultimately become the chief inheritor of Giovanni's work for the Venetian Senate, at the close of his master's long life of devotion to his art: while another famous pupil of Giovanni, was the youthful Giorgio Barbarelli,—known commonly as Giorgione,—born in precisely the same year as Titian; and, finally, as a further link in the chain which so closely binds together all the mighty artists of this great Venetian epoch,—Tintoretto alone excepted,—was formed by their sister Nicolosia's marriage (some time previous to 1458) with Mantegna, the art-genius of Padua.

¹ '*Stones of Venice*,' Vol. III, p. 299; and see *supra*, pp. 6-8.
page III.

² See *infra*,

As the method of painting in oils upon canvas, which superseded the *tempera* method, was first introduced into Venice apparently about the year 1475, the Bellini were among the earliest to adopt the new medium in their work. They were also among the first to represent the human form as such.

Giovanni, like Botticelli,—his somewhat later contemporary in Florence,—was fond of painting subjects of a wider range than heretofore. Such a lofty genius as Giovanni possessed, could not be confined to the subjects which till then were almost entirely restricted to the purposes and requirements of the orthodox ecclesiastic creeds; and extending the range of his art, like Botticelli,—his somewhat later contemporary in Florence,—delighted in painting pagan allegories, and and heroic ‘Triumphs,’ as well as the idealistic imagery of Christian legends. And, “tempering the austerity of the Paduan School [led by Squarcione and Mantegna¹], with a dignity and serenity peculiarly his own, he endowed his art with a character of moral beauty, which without actually spiritualising the things of this world, displays their noblest and most edifying side. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the mean and the accidental. . . His Madonnas are pure and gentle beings, imbued with a lofty grace, and with the tenderest feelings, and his saints are grand and noble forms” (etc.).²

Most of Bellini’s finest works still remain in Italy, and chiefly in his native Venice; but his largest paintings, which decorated the Council Chamber of the Ducal Palace,—seven in number, together with a series of portraits of several of the Doges,—were all consumed in the destructive fire of 1577. Out of his own country, the finest collection of his paintings is in the National Gallery, fortunately including the marvellous portrait of the Doge Loredano.

The only representations of Giovanni’s works at present in the Museum, are in the form either of engravings, or of photographs taken directly from his pictures; and, although Mr. Ruskin has described several of his works in most rapturous terms, com-

¹ See page 107.

² Kügler’s ‘*Italian School of Painting*,’ Vol. I, p. 308.

paratively few of them have been at all fully treated upon by him; and, it being purposed by him to deal with them specifically, this intention has not, as yet, been accomplished. But his highly appreciative remarks may be taken as applying generally to all the productions by him that are well-authenticated.

"Venetian colouring," says the discerning German art-critic K  gler, "attained in his works, if not its highest truth of nature, at all events its greatest intensity of transparency:"¹ while another equally high authority accords with Mr. Ruskin in esteeming him, not only "the greatest of all Venetian Masters," but as even "the greatest artist of Northern Italy in the fifteenth century. . . . D  rer was quite right when, in 1506, he pronounced him the 'best' painter in Venice. Giambellino is serious and grave, graceful and loving, na  ve and simple, each in its right place, and when the subject demands it . . . During the period when it was the principal endeavour of art to portray *character*, Giambellino is, after Mantegna, the greatest drawer of character in Northern Italy; later on, when it became the principal task of art to represent emotions of the soul, he is second to none in rendering maternal love, piety, the artless gaiety of childhood, as also religious humility in women, and holy fervour in men. Bellini is never dramatic, yet his saints are full of life, energy, and dignity."²

ANDREA MANTEGNA [1431-1506.]

"That art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas."—'Modern Painters,' Vol. I, p. 11.

Andrea Mantegna, the brother-in-law of Bellini, was born in Padua, which city had then become subjected to Venetian rule. He came of a poor country family, of which nothing is known beyond the fact that his father's name was Biagio, and that he kept a small farm. According to Vasari's story,—which recalls

¹ 'The Italian Schools of Painting,' Vol. I, p. 308.
in 'Italian Masters in German Galleries,' pp. 361-2.

² Giovanni Morelli,

the early life of Giotto,— at the age of ten, while herding his father's cattle, he was found one day, by Francesca Squarcione, who took a fancy to the boy, and adopted him as his son. At all events, the lad entered the school of painting, which Squarcione established at Padua, in the year 1441.

Squarcione was an artist of inferior power as a painter, and produced himself but few, and unimportant works; yet so successful was he as a master, that he attracted no less than a hundred-and-twenty-seven pupils, among them John Bellini's father, and gained the title of '*primo maestro*' of painters.

"The common feature of Squarcione's school, seemingly traceable to his own teaching, is the tendency to work directly on plastic models, the infusion of the real and life-like, first into sculpture, and thence into painting, combined with rich ornamental accessories, which often, however, became far-fetched and overladen."¹ This new development led directly to the extravagantly elaborate Renaissance style of decoration, which was so rapidly followed by the degradation of both sculpture and painting in Italy, and, perhaps, especially in Venice.

Thus we have to deplore that the new Romano-Etruscan ornamentation and severe classical learning, over-reached itself; and "the effect of science on the art of [both] Mantegna and Marc Antonio [was such, that] neither of them has left one completely noble, or completely didactic picture."²

Although Mantegna is generally classed as belonging to the Paduan School (so-called), his master Squarcione is commonly admitted, by various writers on art, as himself belonging really to the Venetian order. At all events, whatever classical influence Jacopo Bellini may have derived from Padua, so rapidly spread in Venice,—displacing entirely the primitive Byzantine manner,—that any question of distinctive naming of the School would involve the consideration of all the Venetian painters being subject to the Paduan influence.

"The meaning of a successful school is, that it has adopted a method which it teaches to its young painters, so that right

¹ Woltmann, in '*The Early Italian Masters*,' p. 377.
Florentina, § 172; and see the context.

² '*Ariadne*

working becomes a habit with them; so that with no thought, and no effort, and no torment, and no talk about it, they have the habit of doing what their school teaches them.”¹

“Padua alone, of all the towns on the Venetian mainland, held a more independent position, thereby becoming a standard for the development of the Venetian School itself: [while, without further regard to any verbal quibbles], Venice, — where painting continues long to be influenced by Byzantine taste, — forms a world of its own, remaining absolutely unaffected by the great Florentine movement, which since the time of Giotto had made itself felt, throughout so many parts of Italy.”²

The close connection between Mantegna's work and the early productions of John Bellini is so great, that much confusion has arisen respecting several of Bellini's paintings. An interesting example — one instance out of very many — is seen in the impressive picture of ‘The Agony in the Garden,’ now in the National Gallery (No. 726),³ which was formerly attributed to Mantegna, and is still doubted by some to be by Bellini.

Before he reached the age of twenty-six, however, Andrea married a sister of his Venetian comrades, Gentile and Giovanni Bellini, which alliance with the Venetian rivals, (if Vasari is to be believed), so enraged his master, Squarcione, that he became at once a bitter enemy to him, and denounced the works he had formerly highly praised. Thereupon, Mantegna, after visiting Florence in 1466, withdrew to Mantua, where thenceforward he chiefly lived, and prosperously prosecuted his art under the Marquis Gonzaga, and where he ultimately died in his sixty-fifth year.

He passed two years, however, at Rome (1488-90), in decorating the little chapel of the Villa Belvedere at the Vatican, under commission of Pope Innocent VIII, which constituted his chief ecclesiastical paintings; but which were destroyed about a hundred years ago, unfortunately, for the enlargement of the chapel by Pius VI.

¹ ‘*On the Old Road*,’ Vol. I, p. 608; and see the context.

² Alfred Woltmann in ‘*The Early Italian Masters*,’ p. 374.

³ See Kügler's ‘*Handbook*,’ Vol. I, p. 309.

He died on the 13th of September, 1506, and was buried in his own chapel, which he had built, and endowed, in the church of Sant 'Andrea at Mantua, and whose walls he intended to decorate himself. His tomb is surmounted by a masterly laurel-crowned bust in bronze, placed there by his grand-son; but "Sperandio's bust is almost the only thing in Mantua which still speaks of Mantegna. . . In this city, where he painted for nearly fifty years, his name is forgotten, and while every child in the street will talk to you of Giulio Romano, and the Hall of Giants, scarcely a creature in the place has ever heard Mantegna's name. . . The chapel [where he lies buried] is bare and dingy, its walls are white-washed, and rubbish heaps are allowed to litter the floor." ¹

TWO STUDIES of *Details of Foliage* in 'WISDOM VICTORIOUS OVER VICE,' in *Water-colour* by F. Randal (1887).

The original, from which these studies were made, formed one of a series of decorative panels painted for the villa 'grotto,' or museum of art which was built for the Marchioness Isabella Gonzaga of Mantua. Only two of these paintings are believed to now exist,—this allegorical representation, and another one of 'Parnassus,'—both of which are now in the Louvre collection (Nos. 252 and 253). In the former subject, Minerva, as the goddess of Wisdom, is represented in a richly productive garden,—with orange-groves and laurels, and arcades of yew, or arbor-vitæ, trimmed in the manner peculiar to Italian horticulture,—armed with her lance and shield, and attended by Diana, driving before her the Vices, who are personified by deformed and debased creatures, centaurs and satyrs. Strength, Justice, and Temperance fly in attendance, in the air; while among the enemies dispelled by the goddess, are Ease, a fat denuded man, without any arms, and Sloth, represented by a woman in beggarly garments.

In one of these drawings, part of the ornamental hedge is shown; and in the other there is a twisted scroll around the trunk of one of the trees.

¹ '*Mantegna and Francia*,' by Julia Cartwright, p. 56.

CARPACCIO [*circa* 1450 — 1522].

“Neither a great fact, nor a great man, nor a great poem, nor a great picture, nor any great thing, can be fathomed to the bottom in a moment of time.”—‘*Arrows of the Chace*,’ Vol. I, pp. 101-2.

“The strong masters, as I have already pointed out,¹ fall into two great divisions, one leading simple and natural lives, the other restrained in a Puritanism of the worship of beauty; and these two manners of life you may recognise in a moment by their work. Generally the naturalists are the strongest; but there are two Puritans” in particular whose work remains to be understood clearly. The one is “Bernardino, or ‘dear little Bernard,’—called from his birthplace,—Luino, on the Lago Maggiore,—Bernard of Luino: the other is a Venetian, of whom many of you probably have never heard,”—Carpaccio. The Puritanism, which consists in “the worship of beauty, though sometimes weak, is always honourable and amiable, and the exact reverse of the false Puritanism, which consists in the dread or disdain of beauty.”²

Of the ancestry of Vittore, or Victor Carpaccio, nothing is known to history. It is said that his family was an ancient one in either Venice itself, or the neighbouring island of Murano; while, according to other accounts, he was born at Capo d’Istria on the near coast of the Gulf of Trieste: and, most probably, not later than the year 1450, or, it may be, five years earlier. In the spelling of his name there is also much variation, both in his own signatures, and in contemporaneous documents. His favourite signature was in the Latinized form—‘Victoris Carpatio’ (often with ‘Veneti’ added), or ‘Victor Carpathius,’ but sometimes he wrote his name as Vetur Carpazio; while in the documents of the senate appointing him as a painter with Bellini in the Ducal Palace, he is described as ‘Messer Victor Scarpaza,’³ and else-

¹ See the passages previously quoted from, *supra*, pages 9 and 10.

² ‘*Lectures on Art*,’ §§ 73-4. Of the Venetian painters, these two are selected by Mr. Ruskin as “the principal masters of the faithful religious school.” See page 10.

³ See ‘*The Relation between Michael Angelo and Tintoret*,’ page 21 (reprinted in the small edition of ‘*Aratra Pentelici*,’ § 225).

where he is referred to under such various appellations as Scarpaccio, Scarpaccia, Carpacio, Carpathius, Charpatio, and Charpatius. As one of his pictures ('St. Ursula in glory') is signed 'Op. Victoris Carpathii' it is evident that he derived his cognomen from the name of some locality;¹ joining it with his own, in the usual manner, as Conegliano, Correggio, and many another artist of this period.²

His early art training was under Alise Vivarini, in the School of St. Jerome, from the year 1464; and, as previously mentioned,³ in connection with the Bellini.

The close friendship with Gentile and Giovanni Bellini led them to treat the same subjects in a kindred spirit; and while the work of the two brothers is different in style as well as in subject, Vittore acquired and combined together the two characters in his work. Thus both Gentile and Vittore painted the subject of 'The Miracle of the Holy Wood of the Cross,' Carpaccio's being produced for the School of St. John the Evangelist, in 1494,⁴ Bellini's having been painted six years later. The two pictures now hang together in the Academy at Venice, (Room VIII, Nos. 2 and 5).

Both these two also visited Constantinople together in the year 1479, where they remained for a year, Gentile being sent for by the Sultan. The same year he (Bellini) painted the pic-

¹ See page 57.

² The variation in the spelling is evidently connected with the changeable verbalism so common at the time. It is most probable that the derivative root of this word is related to our word 'escarpment,' the modern Italian equivalent for a precipitous rock being 'scarpa,' which is directly connected with the low Latin 'scarpus' ('excarpus'). Carpaccio's name has actually been thus stated to be derived from the Apennine village Scarpaccio, near the source of the Arno, north of Florence, the ancient spelling of which,—as given in a rare Ptolemaic Atlas of 1513 (printed in Strasbourg), contained in the Museum Library,—is Scarpacia; but it is more likely that the connection is with the Carpathian mountains, which were then spelt 'Carpatus Mons.' It is interesting in this connection to further note that there is a Grecian island, between Rhodes and Candia (or Crete), now known as either Scarpanto or Karpathos (the Greek form), but then spelt *Carpatus*, also: the sea to the south of the island being called 'Carpathicum Mare.'

³ See page 104.

⁴ In this picture the old wooden bridge of the Rialto, which was replaced by the existing one in 1591, is an interesting feature.

ture of 'St. Mark preaching at Alexandria,' now in the Brera Gallery at Milan (No. 168); Carpaccio painting, thirty-five years later, and seven years after Gentile's death,—that is, in 1514,—the similar subject of 'St. Stephen preaching before the Doctors of the Law,' also in the Brera Gallery (No. 288), evidencing the life-long influence of the friends upon each other.

It is, therefore, not improbable that the 'St. Jerome in his Study,' now in the National Gallery (No. 694), and ascribed to the Bellini school, is by Gentile himself. The picture is rendered all the more interesting from the fact that Carpaccio also treated this subject, as we shall presently notice, with great elaboration.

The similarity between the brother Giovanni's work and his, is no less striking, chiefly in regard to the composition and colour of such works by 'Giambellino' as the 'Virgin and Child enthroned, with Saints and Angels,' referred to subsequently in relation to Carpaccio's 'Presentation in the Temple.' But seeing that they worked together in the decoration of the Council Chamber in the Ducal Palace, it is rather surprising that there are not more numerous instances of the influence.

But how much Carpaccio owes to the Bellini, and how much they owe to him, can never now be known: and whatever resemblances may be noticeable in their works, neither of the brothers ever displayed the fertility of imagination, and degree of richness in composition that characterize Carpaccio's pictures. In its direction his work attained the 'ne plus ultra' of art, and none could even imitate him. As observed by Mr. Ruskin, "the genius of Carpaccio was a distinct one, and never formed a school."¹

The comparison between his art and that of such a painter as Bernardino Luino² is instructive as affording the means of a true understanding of them both, for when thus contrasted, the peculiarities of each are most strikingly to be seen. Carpaccio's "gift of colour and his enjoyment of all visible things around him are so intense, so instinctive, and so constant, that he is never to

¹ 'Notes on Drawings by J. M. W. Turner at the Fine Art Society's Galleries (1878),' p. 134.

² Luini is one of the five painters mentioned by Mr. Ruskin in 'Modern Painters' (Vol. II, p. 233), whom it was left for him "first to discern, and then to teach, the excellency and supremacy of."

be thought of as a responsible person, but only as a kind of magic mirror, which flashes back instantly whatever it sees beautifully arranged, but yet will flash back commonplace things often as faithfully as others.

"I was especially struck with this character of his, as opposed to the grave and balanced design of Luini, when, after working six months with Carpaccio, I went back to the St. Stephen at Milan, in the Monasterio Maggiore. In order to do justice to either painter, they should be alternately studied for a little while. In one respect, Luini greatly gains, and Carpaccio suffers by this trial; for whatever is in the least flat or hard in the Venetian, is felt more violently by contrast with the infinite sweetness of the Lombard's harmonies, while only by contrast with the vivacity of the Venetian can you entirely feel the depth in faintness, and the grace in quietness, of Luini's chiaroscuro. But the principal point of difference is in the command which Luini has over his thoughts, every design of his being concentrated on its main purpose with quite visible art, and all accessories that would in the least have interfered with it withdrawn in merciless asceticism; whereas a subject under Carpaccio's hand is always just as it would or might have occurred in nature; and among a myriad of trivial incidents, you are left, by your own sense and sympathy, to discover the vital one." Mr. Ruskin then enters into a comparison between two of Carpaccio's works in the Brera Gallery at Milan, and Luini's pictures in the same place, and remarks upon the difference in the conception and treatment of the subjects. "The thing which Luini wishes you to observe is held forth to you with direct and instant proclamation. The saint, angel, or Madonna, is made central, or principal; every figure in the surrounding group is subordinate, and every accessory subdued or generalized. All the precepts of conventional art are obeyed, and the invention and originality of the master are only shown by the variety with which he adorns the commonplace,—by the unexpected grace with which he executes what all have done,—and the sudden freshness with which he invests what all have thought.

"The external difference in the manner of the two painters is

connected with a much deeper element in the constitution of their minds. To Carpaccio, whatever he has to represent must be a reality ; whether a symbol or not, afterwards, is no matter, the first condition is that it shall be real. A serpent, or a bird, may perhaps mean iniquity or purity ; but primarily, they must have real scales and feathers.

“But with Luini, everything is primarily an idea, and only realized so far as to enable you to understand what is meant. When St. Stephen stands beside Christ at His scourging, and turns to us who look on, asking with unmistakable passion, ‘Was ever sorrow like this sorrow?’ Luini does not mean that St. Stephen really stood there ; but only that the thought of the saint who first saw Christ in glory may best lead us to the thought of Christ in pain. But when Carpaccio paints St. Stephen preaching, he means to make us believe that St. Stephen really did preach, and, as far as he can, to show us exactly how he did it”; and his face “is full of heavenly rapture . . . The master trusts to expression pure and simple : if you cannot see heaven in the boy’s mind without any turning on of the stage-lights, you shall not see it at all . . . His own notion of the way things happened may be a curious one, and the more so that it cannot be regulated, even by himself, but is the result of the singular power he has of seeing things in visions as if they were real.”¹

In the representation of the subjects he conjured up with such facile ingenuity, this “naïve, always pleasant, and often roguish teller of legends,”² seems to present before our view, people, and even fabulous creatures, that actually lived ; all wrought out with such earnestness and sincerity of spirit, and evident zest for everything he shows, that we are compelled to regard his work with serious attention, and with the same feelings as are induced by the reading of the old ‘Romaunts’ and poetical legends of the days of chivalry. It seems as if he felt that he had a mission to fulfil : and his pictures are the prophecy with which he was inspired. But he is never affected in his senti-

¹ *St. Mark's Rest*, 'First supplement, pp. 33-4 and 36-7.
in *Italian Masters in German Galleries*, p. 375.

² Morelli,

mentality, and treats his abstractions in a perfectly concrete and rational manner,—never before attained with such marked success, and never since approached during the four centuries of art-attainment which have supervened, by any realistic painter.

“Understand clearly this simple principle of all art, that the best is that which realizes absolutely, if possible. Here is a viper by Carpaccio: you are afraid to go near it. Here is an arm-chair by him: you would like to sit down in it. This is consummate art; but you can only have that with consummate means, and exquisitely trained and hereditary mental power. With inferior means, and average mental power, you must be content to give but a rude abstraction.”¹ But while he thus represents things clearly, he does not let you see at once the meaning which deeply underlies the surface of his work; and “what makes Carpaccio’s art so great, is that it is hidden.”²

“I am able at last to give you some of the long promised opinions of Carpaccio on practical subjects; not that, except ironically, I ever called them ‘opinions.’ There are certain men who *know* the truths necessary to human life; they do not ‘opine’³ them; and nobody’s ‘opinions’ on any subject are of any consequence opposed to them. Hesiod is one of these, Plato another, Dante another, Carpaccio another.”⁴ As Zanetti said of him ‘Aveva in cuore la verità’—‘He has truth itself in his heart.’

“Nothing is more wonderful than the depth of meaning which nations in their first days of thought, like children, can attach to the rudest symbols; and what to us is grotesque or ugly, like a little child’s doll, can speak to them the loveliest things.”⁵ But it is reserved for only those who are thoughtfully inclined, and who are pure in heart, and capable of seeing beauty in these mythical legends, to appreciate the truths which underlie the structure of what is otherwise mere phantasy, the ‘airy, nothing’

¹ ‘*Ariadne Florentina*,’ § 112. Respecting the representation of abstract qualities, see *supra*, pp. 94-7. ² ‘*Studies in Ruskin*,’ by J. T. Cook, p. 210.

³ See also ‘*Fors*,’ Vol. I, Letter vi, pp. 2-3, and Letter xi, p. 18; Vol. V, p. 138; Vol. VI, p. 18; and ‘*Deucalion*,’ Vol. I, pp. 98-9. ⁴ ‘*Fors Clavigera*,’ Vol. VI, p. 339.

⁵ ‘*Lectures on Art*,’ § 152; but see the preceding and following paragraphs.

of imagination. "Your studies of mythology and literature may best be connected with these schools of purest and calmest imagination; and their discipline will be useful to you in a very important direction. It will teach you to take delight in little things, and develop in you the joy which all men should feel in purity and order, not only in pictures, but in reality. For, indeed, the best art of this school of fantasy may at last be in reality; and the chiaroscurists, true in ideal, may be less helpful in act." ¹

It is, moreover, evident in all his work, that "Carpaccio is, in the most vital and conclusive sense, a man of genius, who will not at all supply you, nor can in the least supply himself, with sublimity and pathos to order; but is sublime, or delightful, or sometimes dull, or frequently grotesque, as Heaven wills it, or—profane persons will say,—as the humour takes him . . . Living in the midst of a prosperous city, happy in his own power as a painter, entirely believing in God, and in the saints, and in eternal life; and, at intervals, bending his own soul to the expression of most deep and holy tragedy,—such a man needs must have his times of play; which Carpaccio takes, in his work." ² But the gospel of Carpaccio's art is "a Religion of Humanity, and nothing else. Nothing in the universe is thought worth a look, unless it is in service, or foil, to some two-legged creature showing itself off to the best advantage. The painter is never interested in the ground, but only in the creatures that tread on it. A castle tower is left a mere brown bit of canvas, and all his colouring kept for the trumpeters on the top of it. The fields are obscurely green; the sky imperfectly blue; and the mountains could not possibly stand on the very small foundations they are furnished with. If a flower is in a girl's hair, it shall be painted properly, but in the fields, shall be only a spot. . . To his own native lagunes and sea, the painter is yet less sensitive. His absurd rocks, and dotty black hedges round bitumen-coloured fields [as in the St. Ursula picture No. 14 in Room VIII of the Academy], are yet painted with some grotesque humour,

¹ 'Lectures on Art,' § 187. ² 'Guide to the Academy at Venice,' pp. 42-3, with reference to 'The Return of the English Ambassadors,' (see pp. 123 and 131).

some modest and unworldly beauty ; and sustain or engird their castellated quaintnesses in a manner pleasing to the pre-Raphaelite mind." ¹

The earliest of his known productions consist of a series of eight sketches illustrating Bible stories, executed when he was probably but eight or ten years old. The subjects are,—
1. Rachael at the well. 2. Jacob and his sons before Joseph. 3. Tobias and the Angel. 4. The three holy children. 5. Job. 6. Moses and the Adoration of the Golden Calf. 7. Solomon and the Queen of Sheba. 8. Joshua and the fall of the walls of Jericho. These sketches, which Mr. Ruskin looks upon as "painted half in precocious pride, and half in play," were originally in the church of Sta. Maria della Vergine, and are now in San Alvise (*i.e.*, St. Louis of France), in Venice, having passed through the hands of a pawnbroker in the Giudecca for the sum of forty sous (or one-and-eightpence of our money) each. ²

His first real picture is the large portrait which the Doge Giovanni Mocenigo commissioned him to paint in 1479, representing him on his knees at an altar, with a vessel of medicine, and bearing the banner of St. Mark,—he being presented before the Virgin and Child by St. John the Baptist and St. Christopher, his patron saints,—praying to Christ and the enthroned Madonna to stay the plague which devastated Venice in 1478. This large votive picture, painted for the Ducal Palace, now hangs upon the wall of the National Gallery (No. 750), and although considered by Signor Morelli, "a very feeble work, and not worthy to represent the master in the capital of England," ³ it is in many respects a fine production, and valuable as an example of his work at this early period. So rarely are his paintings procurable—very few being in existence out of Venice—that the sum of £3,400 was necessary for its purchase, in 1865, from Count A. Mocenigo, a descendant of the famous Doge, in whose possession it then remained.

¹ *'Guide to the Academy at Venice,'* pp. 27-8; and for further account of Carpaccio's work see the continuation. ² See *'The Shrine of the Slaves,'*

pp. 31-2. ³ Morelli's *'Italian Masters in German Galleries,'* p. 375.

In the year 1490 Carpaccio commenced to paint the series of nine pictures to decorate the walls of the school of St. Ursula, near the church of Santi Giovanni e Paolo, which took five years to complete, and a full account of which will be given subsequently. These now form a chief attraction in the Academy at Venice.

"They are masterly works, rich in all that gives value and grandeur to historical art. . . . The colours, notwithstanding injudicious cleanings and restorations, still shine with the purest light. The variety of expressions, always life-like, in the many figures, their beautiful and simple action, and the admirable dramatic representation of the different incidents connected with the story, give these pictures an inexpressible charm." ¹

They have been aptly described by Mr. Collingwood as portraying one of the legends "of mediæval Christendom, as purely mythic as those of Greece; not idle, but full of meaning,—not quite unhistorical, but evolved out of waifs of pagan nature-lore, and Christian tradition, mingled with moral teaching into a poetical whole,—believed, in a way,—and yet with an under-current of mystery, and a sense that its meaning is symbolic after all." ²

Within the same period he painted also (in 1494) 'The Miracle of the Holy Wood of the Cross,' previously referred to.³

The church of San Giorgio degli Schiavoni, (St. George of the Slavonians) at Venice, is remarkable for the series of Carpaccio's pictures upon its walls, which have been rendered especially famous by Mr. Ruskin, as important examples of the great Venetian's art. He it was, indeed, who first revealed to English art-lovers the power of Carpaccio's mind: and by his eloquent descriptions of his works, he has enabled the general public to appreciate the charm which surrounds them, and to take deep interest in what underlies the mythic subjects he portrayed.

This School of 'St. George of the Slaves' had been founded exactly fifty years when Carpaccio began, in the year 1502, this

¹ Kügler's '*Italian School of Painting*,' Vol. I, p. 320.

² From an unpublished lecture given by Mr. Collingwood, the manuscript of which has been kindly lent by him for use in this connection.

³ Page 111.

third series of pictures, but the façade of the building was not finished until fifty years later. For this institution he was requested to paint chiefly incidents in the lives of St. George, St. Jerome, and St. Tryphonius, the patron saints of Dalmatia. These compositions were not completed until 1508. They comprised the following subjects:—St. Jerome, with the lion; in his study; and his funeral. Christ, on the Mount (now scarcely visible); and calling St. Matthew. St. Tryphonius taming the basilisk. St. George, slaying the Dragon; before the Sultan; and baptising the Sultan and his daughter.

“They have been exposed to ruthless restoration and re-painting; but they still show that charm of picturesque reality, that variety of expression and action, and that wealth of rich and interesting accessories, and of architectural details which are characteristic of the master.”¹

In 1496 he treated the subject of ‘Christ blessing, attended by angels,’ in a manner which suggests the work of John Bellini; and later he painted the picture of ‘Christ at Emmaus’ in the church of San Salvatori. Other pictures the dates of which are known, are the following, in chronological arrangement:—

‘The Annunciation,’ painted in 1504: in the Vienna Academy.

‘St. Thomas Aquinas,’ painted for San Pietro Duntiro, now in the Museum at Stuttgart.

‘The Death of the Virgin,’ in the Ferrara Gallery (No. 35), a copy of which is in the Academy at Vienna,—produced in 1508, the same year as ‘St. George baptising.’

‘The Presentation of Christ in the Temple’—a grand work, which will be considered more in detail,²—produced in 1510.

In the following year he commenced to paint a fourth series of pictures in the School of St. Stephen, comprising five episodes in the life of the Saint:—1. The Vocation, or Consecration by St. Peter, now at Berlin (No. 23 in the Royal Gallery). 2. St. Stephen preaching, in the Louvre. 3. His disputation with the Scribes (among whom is Saul, with a look of evident anger), in the Brera Gallery at Milan (No. 288), painted in 1514.³

¹ Kügler's *Italian School of Painting*, Vol. I, p. 321.

² See pages 153-4.

³ See ‘St. Mark's Rest,—The Shrine of the Slaves,’ pp. 33-7.

4. The Martyrdom (1515), at Stuttgart. 5. An altar-piece, representing the saint between St. Nicholas and St. Thomas Aquinas, painted in the same year, but now lost.

During the two years 1514 and 1515 he executed many other pictures. Belonging to the former date, probably, are the Cenci portraits (mother and daughter); the 'Visitation,' in the Correr Museum; the 'Presentation'¹ and the 'Marriage of the Virgin' (Nos. 307 and 309 in the Brera Gallery); and an Altar-piece for San Vitale, Venice, representing the saint mounted in full armour, on horseback, with other saints—St. Valeria (his wife), St. James, St. John Baptist, and four others (on a balcony above a beautiful arcade), and the Virgin and child in glory in the sky above the whole. In the year 1515 were also produced 'The Meeting of Joachim and Anna,' with St. Louis of France and St. Ursula introduced, painted for S. Francesco in Treviso, now in the Academy at Venice (Room VIII, No. 34); 'The Martyrdom of 10,000 Christians on Mount Ararat, in Armenia,' (Room VII, No. 54), from the suppressed church of Sant' Antonio di Castello; and 'The Indulgence of St. Mark,' painted for the Ducal Palace.

In 1516 he also painted for the Ducal Palace the Lion of St. Mark, with the Madonna, in a fine Venetian landscape, with Capo d'Istria; and within the next three years, in the decline of his life, some inferior works at Istria and Cadore; while according to Lanzi, a single portrait was executed by him, finally in 1522—in which, or the following year, he died crippled by age, after a lingering illness.

According to Sig. Morelli, the wash-drawing in the Dresden Gallery of 'The Madonna and Child Enthroned,' there attributed to 'John Bellino,' is by Carpaccio, and was executed as late as 1519. This sketch was made for a large panel-picture, which was once the property of Signor Angelo Averoldi of Brescia, but is now in private possession in England. It is signed and dated, and must be among the best of his latest works. In this picture the Virgin is attended by Faustinus and Jovita, the patron saints of Brescia, with three angel-minstrels on the steps of the throne—in the manner of the 'Presentation' picture

¹ See '*The Shrine of the Slaves*,' pp. 34-7.

(page 154), and a mountainous landscape in the background.

"A genuine and very interesting picture of his, is in the collection of Mr. Cavendish Bentinck, M.P. It represents a Virgin with the Infant Christ; on the sides, Tobias and the Angel. Unfortunately, it has been much disfigured by restoration—ascribed to the Veronese master, Girolamo das Libri."¹

Another picture, now in the Academy at Venice (see 'Catalogo delle RR. Gallerie di Venezia,' p. 163), from Sant' Antonio di Castello, and the date of which is unknown, represents the Institution of the Holy Pilgrimage to Jerusalem; while in the gallery at Berlin (No. 14), is another altar-picture of 'The Madonna and Saints.'

In the Gallery at Bergamo there is a picture (No. 217) of 'The Birth of the Virgin,' attributed questionably to Carpaccio: but possibly belonging to the series of pictures illustrating the life of the Virgin, already mentioned.

Finally, in the Correr Museum at Venice, (Room X, No. 11), is a picture, of unknown date, representing two ladies with their pets, which Mr. Ruskin has described as being "the most interesting piece of his finished execution existing in Venice."²

THE 'ST. URSULA' SERIES.

This splendid series, illustrative, to use Mr. Ruskin's words, of "the Victory of Faith over the Fear of Death," exemplifying the romantic legend of St. Ursula, consists of altogether nine large canvases, now contained in the Academy of Fine Arts at Venice.

Several of these pictures include more than one incident in the story, in accordance with the practice which was so frequent up to the period when they were painted. The separate works, considered with due regard to the sequence of the events,—but which were not painted in precisely this order, and are improperly arranged upon the wall of the Gallery (No. VIII),—are, adopting the names of the personages used in the official guide to the Academy, as follows:—

¹ 'Italian Masters in German Galleries,' by Giovanni Morelli (1877), p. 375.

² 'The Stones of Venice,' Vol. III, p. 284: respecting which, see also 'St. Mark's Rest,—The Shrine of the Slaves,' pp. 38-41.

- I. KING THEONATUS RECEIVING THE AMBASSADORS FROM THE PAGAN KING AGRIPPINUS OF ENGLAND (No. 11).
- II. ST. URSULA'S DREAM (No. 16). Painted in 1495.¹
- III. THE AMBASSADORS BEFORE KING THEONATUS, SUBMITTING THE OFFER FROM PRINCE CONONE: ST. URSULA WITH HER FATHER: AND OTHER DETAILS (No. 10).
- IV. THE RETURN OF THE ENGLISH AMBASSADORS FROM THEONATUS TO THEIR KING, AGRIPPINUS (No. 23).
- V. ST. URSULA RECEIVING PRINCE CONONE: AND THE EMBARKATION UPON THEIR PILGRIMAGE (No. 14). Painted in 1495.
- VI. THE ARRIVAL AT COLOGNE (No. 18). Dated September, 1490.
- VII. ST. URSULA RECEIVING THE BENEDICTION OF THE POPE ON HER ARRIVAL AT ROME (No. 20).
- VIII. THE MARTYRDOM: AND THE FUNERAL OF ST. URSULA (No. 27). Painted in 1493.
- IX. ST. URSULA IN GLORY (No. 32). Painted in 1491.

From these pictures Mr. Ruskin had very many studies made for the Museum, by several of the artists he employed at Venice, and himself made some also. Eleven of these studies are now to be seen in the collection, together with three more since added, as given in the following list. A full series of photographs of the entire composition of the subjects, taken direct from the pictures,—the first, sixth, and last of which are not represented by any studies,—may also be seen on application in the Library.

- II. (a) ST. URSULA'S BEDCHAMBER. *Coloured photograph by D. Gould, in fac-simile of Mr. Ruskin's own water-colour copy.*
- (b) ST. URSULA'S HEAD. *Platino-type reproduction of Mr. Ruskin's copy made in 1880.*
- (c) THE HEAD OF ST. URSULA. *Similar full-size study in water-colour by Angelo Alessandri (1892).*
- (d) CREST, UPON THE HEAD OF THE BEDSTEAD: THE FATAL ARROW. *Pencil drawing (1892), by William White.*
- (e) ONE OF THE WINDOWS IN THE SAME PICTURE. *Copy in oils (1876), the size of the original, by John W. Bunney.*

¹ This picture was painted, according to Kügler, in the year 1495, not 1475, as stated in the official Catalogue of the Academy, see his '*Hand-book*,' Vol. I, p. 320.

- III. (f) THE KING'S CONSENT. *Water-colour copy, by C. F. Murray.*
 (g) ST. URSULA'S NURSE. *Full-size copy of a separate portion of the picture; in water-colour, by Raffaele Carloforti.*
- IV. (h) THE MASTER OF CEREMONIES, IN 'THE RETURN OF THE ENGLISH AMBASSADORS TO THE KING.' *By C. F. Murray.*
- V. (i) ST. URSULA RECEIVING THE PRINCE. *Study, for colour and composition, of part of the subject, by C. Fairfax Murray.*
- VII. (j) THE POPE'S BENEDICTION. *Study of part of the picture, by C. F. Murray.*
 (k) PART OF THE BACKGROUND (RIGHT SIDE). *Rough sketch by C. F. Murray.*
 (l) THE BANNERS OF ST. GEORGE AND ST. URSULA, AND PART OF THE PROCESSION. *Copy full size, in oils, by J. W. Bunney (1877).*
- VIII. (m) THE MOMENT BEFORE MARTYRDOM. *Water-colour study of St. Ursula, and two of her Maidens; by C. F. Murray.*
 (n) ANOTHER STUDY OF THE SAME SUBJECT. *By C. F. Murray.*

In 'Fors Clavigera,' Mr. Ruskin gives a very complete account of these interesting pictures, setting forth the story of the life and martyrdom of St. Ursula, whom he so frequently alludes to in his writings. For the proper understanding of the subjects of the pictures in their entirety, the visitor is recommended to read his full account of their treatment by the great Venetian painter, whom he has rendered so famous. See, for instance, Volume VI, pp. 339-360; Vol. VII, pp. 57-8, and 137; Vol. VIII, p. 182; also his 'Guide to the Principal Pictures in the Academy at Venice,' pp. 25-31, and 39-43; 'On the Old Road,' Vol. II, p. 380, *et seq.*; and, especially, 'St. Mark's Rest,—The Shrine of the Slaves,' pp. 42-6. The extracts given in the following description of these studies, serve merely as an introduction to Mr. Ruskin's larger treatment of the subjects dealt with, and relate more particularly to the studies to be seen in the Museum.

Those wishing to learn more of St. Ursula are referred also to the ancient rendering of the legend given by Peter de Natalibus, quoted by Lord Lindsay in his 'History of Christian Art,' Vol. I, pp. 68-70: to 'The Legend of St. Ursula and the Virgin

Martyrs of Cologne,' 1869 (Library Catalogue, p. 8), and 'La Légende de Sainte Ursule, Princesse Britannique, et de les Onze Mille Vierges,' by Kellerhoven and Dutron, with coloured plates after Hans Memling's miniature paintings on the St. Ursula shrine at Bruges (also in the Library). For an account of the paintings as works of art, see also Kügler's 'Italian Schools of Painting' (Layard's edition, 1887), Vol. I, p. 320.

"In the case of ordinary painters, however peculiar their manner, people either like them, or pass them by with a merciful contempt or condemnation, calling them stupid, or weak, or foolish, but without any expression of real disgust or dislike. But in the case of painters of the mythic schools, people either greatly like them, or they dislike, in a sort of frightened and angry way, as if they had been personally aggrieved. And the persons who feel this antipathy most strongly, are often extremely sensible and good, and of the kind one is extremely unwilling to offend; but either they are not fond of art at all, or else they admire, naturally, pictures from real life only."¹

"Art has never shown, in any corner of the earth, a condition of advancing strength, but under the influence of belief in the spiritual world. I do not say, observe, influence of 'religion,' but merely of a belief in some invisible power—god or goddess, fury or fate, saint or demon. Where such belief existed, however sunk or distorted, progressive art has been possible, otherwise impossible . . . Be so much of a Pythagorean as to believe in something awful and impenetrable . . . Be so much of an Egyptian as to believe that some god made hawks, and bears up their wings for them on the wind, and looks through the fierce light of their eyes. . . Be so much of a Jew as to believe that there is a great spirit who makes the tempests his true messengers, and the flaming fire his true servant, and lays the beams of his chambers upon the unshrinking sea . . . Or, finally, be so much of a human creature as to care about the heart and history of fellow-creatures, and to take so much concern with the facts of human life going on around you, as shall make your art in some sort compassionate, exhortant, or communicative: and useful to any

¹ 'The Art of England,' p. 70.

one coming after you, either as a record of what was done among men in your day, or as a testimony of what you felt or knew concerning them and their misdoings or undoings; and this love and dwelling in the spirits of other creatures, will give a glory to your art-work, quite unattainable by observance of any proportions of arms and collar-bones hitherto stated by professors of Man-painting." ¹

"Remember that all great myths are conditions of slow manifestation to human imperfect intelligence ². . . Exactly in proportion to the mental and moral insight of any race, its mythological figures mean more to it, and become more real. . . And no study can be more interesting, or more useful to you, than that of the different meanings which have been created by great nations, and great poets, out of mythological figures given them, at first, in utter simplicity." ³

"When you begin the study of mythology, remove all associations of falsehood from the word romance. . . Never confuse a Myth with a Lie,—nay, you must even be cautious how far you permit it to be called a fable. . . . Thus, as the Dramatic or personal painters seek to show you the substantial truth of persons, so the Mythic, or personifying, school seeks to teach you the spiritual truth of myths." ⁴

"It seems to me that the scholars who are at present occupied in interpretation of human myths have most of them forgotten that there are any such things as natural myths; and that the dark sayings of men may be both difficult to read, and not always worth reading; but the dark sayings of nature will probably become clearer for the looking into, and will very certainly be worth reading. . . . A myth in its simplest definition, is a story with a meaning attached to it, other than it seems to have at first; and the fact that it has such a meaning is generally marked by some of its circumstances being extraordinary, or, in the common use of the word, unnatural. Thus, if I tell you that

¹ 'Academy Notes' (1859), pp. 41-2; and, further, see context. ² 'Fors,'

Vol. VII, p. 57. ³ 'Ethics of the Dust,' pp. 214 and 215; also see the entire passage, from page 213 to 222, including the story of little Dotty praying to the Sea (p. 221).

⁴ 'The Art of England,' pp. 50-51: and see, further, the context throughout the chapter.

Hercules killed a water-serpent in the lake of Lerna, and if I mean, and you understand, nothing more than that fact, the story, whether true or false, is not a myth. But if by telling you this, I mean that Hercules purified the stagnation of many streams from deadly miasmata, my story, however simple, is a true myth; only, as, if I left it in that simplicity, you would probably look for nothing beyond, it will be wise in me to surprise your attention by adding some singular circumstance; for instance, that the water-snake had several heads, which revived as fast as they were killed, and which poisoned even the foot that trod upon them as they slept. And in proportion to the fulness of intended meaning I shall probably multiply and refine upon these improbabilities;" *et cætera*.¹

Of Carpaccio's work generally, Mr. Ruskin observes that "his message is written in the Venetian manner by painting the myths of the saints, in his own way." Amongst the saints whose stories he tells, "one [St. Jerome] is a quite real one, . . . another St. George, is a very dimly real one, . . . of the third, St. Ursula, by no industry can I find the slightest material trace. Under scholarly investigation, she vanishes utterly into the stars,² and the æther; — and literally, as you will hear and see, into moonshine, and the modern German meaning of everything, — the Dawn."

"The primary form in which the legend shows itself, is a Nature myth, in which Ursula is the bud of flowers, enclosed in its rough or hairy calyx, and her husband, Æther — the air of spring. She opens into lovely life with 'eleven' thousand other flowers, their fading is their sudden martyrdom. And, says your modern philosopher, 'That's all!' . . . But the strange thing is that Carpaccio paints, of the substantial and indisputable saint, only three small pictures; of the disputable saint, three more important ones; but of the entirely aerial saint, a splendid series, the chief labour of his life.³ . . . This prophecy of Carpaccio's

¹ 'The Queen of the Air,' pp. 64, 4, *et seq.* See further on the question of the credibility of legends, (*e.g.*, Faust and St. Francis), 'Mornings in Florence,' pp. 63 65.

² "Ursula,—*i.e.*, the Little Bear, the Cynosure, or Pole Star, with its thousands of starry companions, in attendance upon its ordered course."

³ In addition to this series, St. Ursula figures in another picture

may be thought of by you as the sweetest, *because* the truest, of all that Venice was born to utter¹. . . . People are called saints who are supposed to be better than others; but I don't know how much better they must be in order to be saints, nor how nearly anybody may be a saint, and yet not quite one, nor whether everybody who is called a saint was one, nor whether everybody who isn't called a saint, isn't one.²

"The first picture in thoughtful order of the series is the dream of St. Ursula . . . What the myth *calls* a dream. But Carpaccio wishes to tell you that it was no dream,³—but a vision; that a real angel came, and was seen by Ursula's soul, when her mortal eyes were closed."⁴

The details of the picture are described by Mr. Ruskin⁵ with reference to all the objects in the young Princess's bedchamber, and its unpretentious furniture, in relation to her simple life.⁶ "The original picture is, I think, a quite faultless example of the unison of right delineation with right colour. On this small scale I could not attempt more than the indication of the details, but I think the coloured photograph [a], by my patient friend Mr. Gould, from this drawing of mine, a very desirable possession.⁷ The flowers in the window are pinks [see the copy in oils (e)],

by Carpaccio, painted in 1515, for the church of S. Francesco di Treviso, and now in the Academy (No. 34 in Room VII) at Venice. She there appears as a supporter in 'The Meeting of St. Anna and St. Joachim,' on the spectators' right in the picture; on the left being St. Louis, the sainted King of France.

¹ 'Fors Clavigera,' Vol. VI, pp. 340-1. ² 'Ethics of the Dust,' p. 166; but see what follows as to existing saints, everywhere. ³ "A dream is as real a

fact as a vision of reality; deceptive only if we do not recognise it as a dream." ('The Seven Lamps,' chap. II, § 4). "Some dreams are truer than some wakings." ('Ethics of the Dust,' p. 25). ⁴ 'Fors,' Vol. VI, p. 357.

⁵ 'Ibid,' Vol. II, Letter xx, pp. 12-14, and 17. ⁶ Mr. Ruskin regarded everything in the room with so much interest, that he employed Mr. John Bunney to make separate studies of each article of furniture for him, in the years 1876-7—the table, the chair, the bookcase, with St. Ursula's little library, the window, the hour-glass, and the arrow—most of which are still in his possession. Among the objects copied by himself were the little blue slippers.

⁷ 'Catalogue of the Fine Art Society Exhibition in 1878,' p. 134. This coloured photograph was intended by Mr. Ruskin to be merely a temporary substitute for the water-colour copy by him at Brantwood.

the favourite ones in Italian windows to this day, and having a particular relation to St. Ursula in the way they rend their calyx."¹

Referring, in one of his Oxford lectures (unpublished), to his own copy of St. Ursula's head,² Mr. Ruskin said of it that he considered it the best drawing he ever made. "Carpaccio's picture is hung out of sight, seven feet above the ground; but when I was in Venice in 1880, the Venetian Academy had it taken down for me, and I traced every detail in it accurately to a hair's breadth. It took me a day's hard work to get that spray of silver hair loosening itself, rightly, from the coil [see the careful copy by Sig. Alessandri (*b*)], and twelve times over had I to try the mouth . . . In comparison with some casts of Ægina marbles in the quiet room where I was allowed to paint, if I was to admire St. Ursula it was necessary on the whole, to be content with her face, and not to be too critical or curious about her elbows, [etc.] . . . There never was such a face as hers in the world.³ . . . You will never see such hair, nor such peace be-

¹ '*Fors*,' Vol. VI, p. 358; see also Vol. VII, pp. 26-29, in which this flower, and also the other plant, the vervain (*Erba luisa*), is referred to as being "the ancient flower sacred to domestic purity. . . . Now see the use of myths,—you have the Domestic flower and the Wild flower." ² The original sketch was presented by Mr. Ruskin at the time to Somerville Hall, Oxford.

³ "All proper subjects for a painter are easily paintable; if only you can paint! Carpaccio and Sir Joshua can paint a lovely lady's cheek with no expense in strange colours." ('*Notes on Turner drawings, etc., at the Fine Art Society in 1878*,' p. 117). "Carpaccio thinks,—'Oh, if there had but been such a Princess as this—if there could but be! At least I can paint one, and delight myself in the image of her!' Now, can you follow him so far as this? Do you really wish there was such a Princess? Do you so much as want any kind of Princess? Or are your aims fixed on the attainment of a world so constituted that there shall be no Princesses in it any more?" ('*Fors*' Vol. VI, pp. 344-5). "I have known several people who saw no beauty in her countenance, and, indeed, Carpaccio has gifted her with no dazzling comeliness: what beauty may be found depends mainly on the character of diffused joy and ecstasy." ('*Ibid.*' Vol. VIII, p. 182). "The really scientific artist is he who not only asserts bravely what he *does* see, but confesses honestly what he does *not*. You must not draw all the hairs in an eyelash; not because it is sublime to generalize them, but because it is impossible to see them. How many hairs there are, a sign painter or anatomist may count; but how

neath it on the brow—the peace of heaven, of infancy, and of death. No one knows who she is, or where she lived. She is Persephone at rest below the earth; she is Proserpine at play above the ground. She is Ursula, the gentlest, yet the rudest of little bears; a type in that, perhaps, of the moss rose, or of the rose *spinosissima* with its rough little buds . . . Of the mythic, or, as in another sense, they may be truly called, the universal saints. St. Ursula is essentially British . . . [But] she is in England, in Cologne, in Venice, in Rome, in eternity, living everywhere, dying everywhere, the most intangible, yet the most practical, of all saints,—and queen of female education,—when once her legend is rightly understood¹. . . Carpaccio has taken much pains to explain to us, as far as he can, the kind of life she leads, by completely painting her little bedroom in the light of dawn, so that you can see everything in it On the tassel of her pillow (Etrurian, as are the folds of her drapery)² is written ‘Infantia,’³ the carving of the bed ends in a spiral flame, typical of the finally ascending spirit. In the last picture but one, she lies on her bier exactly as here on her bed; only the coverlid is here changed from scarlet to pale violet⁴. . . The bed is a broad four-poster . . . At the head is embroidered her shield; and on a dark blue-green space in the cornice above it, is another very little and bright shield, it seemed,—but with no bearing. I painted it, thinking it was meant merely for a minute repetition of the escutcheon below, and that the painter had not taken the trouble to blazon the bearings again—I might have known that Capaccio never would even *omit* without meaning,—and I never noticed that it was not in a line above the escutcheon, but exactly above the princess’s head. It gleams with bright silver

few of them you can see, it is only the utmost masters, Carpaccio, Tintoret, Reynolds, and Velasquez, who count, or know.” (‘*Ariadne Florentina*’, § 170).

¹ Collated from Mr. E. T. Cook’s lecture-notes published in his ‘*Studies in Ruskin*,’ pp. 256-7; ‘*The Art of England*,’ pp. 91-2; and ‘*The Pleasures of England*,’ p. 141.

² On the comparison of the folds of the drapery with the sculpture of one of the Etruscan tombs in the British Museum, see the footnote, *loc. cit.*

³ See ‘*Hortus inclusus*,’ p. 38. ⁴ *Fors*, Vol. VI, p. 359. See notes on the meaning of these colours in ‘*Deucalion*,’ Vol. I, pp. 123

and 125.

edges out of the dark-blue ground—the point of the mortal arrow! [See the pencil sketch (*d*), drawn from the picture in 1892]. At the time it was painted the sign would have been recognised in a moment; and it completes the meaning of the vision without any chance of mistake¹. . . . Her little blue slippers lie at the side of the bed,—her white dog beside them, taking care of his mistresses's earthly crown². . . . She is some seventeen or eighteen years old,³ her head is turned towards us on a pillow, the cheek resting on her hand, as if she were thinking, yet utterly calm in sleep, and almost colourless. . . . [In response to her prayers, a vision appears to her]. At the door of the room an angel enters. 'The angel of the Lord,' says the legend. 'What!' thinks Carpaccio,' the angel that came to Moses and Joshua? Not so; but her own guardian angel,—to tell her that God will guide her heart to-morrow, and put His own answer on her lips, concerning her marriage.' There is no glory round his head; there is no gold on his robes; they are of subdued purple and grey. He has soft grey wings, colourless, lustreless, . . . in his right hand he bears the martyr's palm; in his left, the fillet borne by the Greek angels of victory, and together with it gathers up, knotted in his hand, the folds of shroud—so neutral in their grey-green colour that they pass imperceptibly into violet—with which the Etrurians veil the tomb. So dreams the princess."⁴ The diadem "signifies *obedience*, and every crown is primarily a diadem. It is the thing that binds, before it is the thing that honours."⁵

Before this incident, however, an important one has occurred,—which is represented in picture No. 11 in the Academy (see photograph): the effect of which is depicted in the next picture.

¹ 'Fors,' Vol. VI, p. 382, following which see the further interpretation of this favourite myth, in connection with Carpaccio's exposition of it in these Venetian pictures. ² *Ibid.*, Vol. VII, p. 32. ³ She is, however, supposed later to be but fifteen,—see *Ibid.*, Vol. VI, pp. 350 and 357. The first

description of the picture was written in 1872, before the particulars could be as distinctly made out as when the picture was taken down; hence several discrepancies which may be noticed by readers of the full text are to be accounted for. ⁴ *Ibid.*, Vol. II, Letter xx, pp. 12-14, and Vol. VI, pp. 357-8.

⁵ 'Ariadne Florentina', § 219.

"A prince of England has sent to ask her in marriage: and her father, little liking to part with her, sends for her to his room to ask her what she would do. He sits, moody and sorrowful, leaning his head on his hand; she talks quietly standing before him in a plain housewifely dress."¹ Another, and perhaps better, interpretation of this picture, as traced later by Mr. J. Reddie Anderson,² is, that St. Ursula is here represented as obtaining, on the following morning, the consent of her father, King Maurus, the Christian King of Britian,³ by some called Theonatus, to accept the offer of the heathen prince, which he had sternly refused for her, on the condition of his being first baptized into her faith; and granting her three years for a holy pilgrimage upon which she should enter, with eleven thousand maidens,—his own subjects,—together with holy bishops, and nobles, "to visit the bodies of the saints in Rome, and the blessed places of the Holy Land."⁴ The prince,—whose father, Agrippinus (the king of England), had before threatened to kill King Maurus, and to ravage his land with fire and sword, if his daughter Ursula were refused by him for his son, Conan⁵ (Conone, in Italian),—yields to St. Ursula's desire: and both his father and mother are thereupon baptized with him into her faith. The entire picture is in three compartments, the part shown in the drawing (f)⁶ being the right upper portion, with (g) below it.

In the full-size copy (g), the old nurse, verging upon ninety years of age, is seen seated upon the marble stairs, brooding in her mind that she will never see her young princess back again.

The study (h) is from the picture (No. 23 in the Academy) describing the return of the English Ambassadors to the King, with the message from Maurus accepting the offer conditionally made by St. Ursula. It represents the official master of ceremonies seated by the quay side, as the courtiers proceed, with their curious decorous strut, to the canopied throne of the King,

¹ 'Fors,' Letters xx (Vol. II), p. 17, and lxx (Vol. VI), p. 329.

² See

Ibid., Vol. VI, pp. 351-4.

³ According to Peter de Natalibus, it was *Scotland* of which he was King.

⁴ Fully described in 'Fors,' Vol. VI, p. 388; and VII, p. 14.

⁵ Etherius—forming the connecting link with Æther—is the name given by the early writers.

⁶ No. 10, in Room VIII of the Venetian Academy, see Mr. Ruskin's *Guide*, p. 25.

who awaits to receive their tidings. The conception of the subject, in its complete delineament of local custom and character—with touches of playful humour, amidst the general gravity of the courtly ceremony,—is described, in Mr. Ruskin's inimitable manner, in his '*Guide to the Academy at Venice*.'¹

The fifth picture (No. 14 in the Academy, painted in 1494) is a very full treatment of the active pageantry and display attending the eventful occasion of the Prince's reception by St. Ursula, preparatory to embarking with her upon their fatal pilgrimage. In the excellent water-colour study (*i*), the Prince and Princess are seen meeting for the first time together. Another picture (No. 18), not here illustrated, and the least interesting of the series, represents the arrival at Cologne, after a tempestuous passage. It was among the first to be painted, it being dated 1490.

The seventh picture in the series is considered by Mr. Ruskin to be "the most beautiful of all, next to the Dream." It represents the arrival of the pilgrimage at Rome, "in the holy time of Lent: and when my Lord the Pope came forth, under the Castle of St. Angelo, with great state, to greet them. Seeing their blessed assembly, he put off the mantle of Peter, and with many bishops, priests, and brothers, and certain cardinals, set himself to go with them on their pilgrimage."² This study by Mr. Murray (*j*) shows the central part of the picture; the two chief banners are represented the full size of the original, in Mr. Bunney's oil copy (*k*), while Signor Alessandri's study (*l*) roughly represents the group of priests in the background. "These bishops and cardinals are evidently portraits: their faces are too varied, too quiet, too complete, to have been invented by even the mightiest invention. Carpaccio was simply taking the features of the priesthood of his time. . . . The face of the Pope himself is quite exquisite in its purity, simple-heartedness, and joyful wonder, at the sight of the child kneeling at his feet, in whom he recognises one whom he is himself to learn of, and

¹ It is not possible to do more than allude to this description, which the reader is referred to, for the full treatment. See *loc. cit.*, pp. 38-43.

² '*Fors*,' Vol. VI. p. 355.

follow. . . the greater saint blessed by the lesser, when the lesser is in the higher place of authority, and all the common and natural glories and delights of the world made holy by its influence ; field and earth, and mountain, and sea, and bright maiden's grace, and old men's quietness,—all in one music of moving peace—the very procession of them in their multitude like a chanted hymn—the purple standards drooping in the light air that yet can lift St. George's gonfalon ; and the angel Michael alighting—himself seen in vision, instead of his statue—on the Angel's tower, sheathing his sword The more I looked at this picture, the more I became wonderstruck at the way the faith of the Christian Church has been delivered to us through a series of fables Only, remember always in criticizing such a picture that it no more means to tell you as a fact that St. Ursula led this long procession from the sea, and knelt thus before the Pope, than Mantegna's St. Sebastian means that the saint ever stood quietly and happily, stuck full of arrows. It is as much a mystic symbol as the circles and crosses of the Carita ; but only Carpaccio carries out his symbol into delighted realization.”¹ The Pope Cyriacus, having himself come originally from England, was pleased to welcome the Princess and the multitude of pilgrims accompanying her : and desiring to return with her to Cologne, he resigned the pontificate, and was martyred with them all. His name is therefore said to have been erased from the list of the holy successors of St. Peter.

The fatal catastrophe which thus ends the pilgrimage of Ursula and all her following maidens, the prince and his retinue, the pope even, and all the cardinals and priests attendant in her train, is set forth in the next picture (No. 27 in the Academy) which was painted in the year 1493.²

On their way to the Holy Land, they were opposed, in ‘the land of Slavonia’,—in another version the locality is given as the

¹ ‘*St. Mark's Rest*,’ First supplement, pp. 44-46.

² In the official catalogue to the Academy, Professor G. Botti remarks that “time and the disregard of men having reduced this precious picture to a most deplorable condition, it being even declared to be unrestorable,” he, as Inspector to the Royal Gallery, “not without employing toil and infinite care,” proceeded to restore it.

land of the Huns,'—"by the Saracens, whose ruler was friend and liegeman to the Soldan of Babylon," by whom they were all (save St. Ursula) slain by the sword, for refusing to renounce their religion, under the Soldan's command. But Ursula stood unalarmed by this massacre, "in the midst of all that slaughter, like the fairest stalk of corn in harvest, . . . and he would have saved her alive, and taken her for wife; but when she would not, and rebuked him, he was moved with anger. Now there was a bow in his hand, and he set an arrow on the string, and drew it with all his strength, and it pierced the heart of the glorious maiden. So she went to God."¹ The massacre is accounted to have taken place on the twelfth of November, A.D. 450.

It is to the last of these studies (drawn in 1877), that Mr. Ruskin refers in his Oxford lecture re-printed in 'On the Old Road'²:—"It is the best of all that my friend (Mr. C. Fairfax Murray) did with me at Venice, for St. George . . . It shows you only a piece of the great picture of the martyrdom: nearly all have fallen around the maid, and she kneels with her two servant princesses, waiting for her own death. Faithful behind their mistress, they wait with her,—not feebler, but less raised in thought, as less conceiving their immortal destiny; the one, a gentle girl, conceiving not in her quiet heart any horror of death, bows her fair head towards the earth, almost with a smile; the other, fearful lest her faith should for an instant fail, bursts into passion of prayer through burning tears. St. Ursula kneels, as daily she knelt before the altar, giving herself up to God for ever. And so you see her, here in the days of childhood, and here in her sacred youth, and here in her perfect womanhood, and here borne to her grave . . . The one great meaning of this legend is the victory of her faith over all fears of death. It is the laying down of all the joy, of all the hope, nay of all the love, of this life, in the eager apprehension of the rejoicing and the love of eternity." On the one canvas is shown, not only the death, but the funeral of the saintly princess. Kneeling beside the bier is the solitary figure of the faithful nurse, with her hands firmly clasped together in prayer.

¹ 'Fors,' Vol. vi, pp. 355-7.

² Vol. II, pp. 380-381.

“What truth there was in such faith I dare not say that I know; but what manner of human souls it made, you may for yourselves *see*. Here are enough drawings of the series brought to you, of the thoughts of a believing people. This maid in her purity is no fable; this is a Venetian maid, as she was seen in the earthly dawn, and breathed on by the breeze of her native sea. And here she is in her womanhood, in her courage and perfect peace, waiting for her death. Such creatures as these *have* lived—do yet live, in the faith of Christ.”

Forming an appendix to the series is a ninth picture, of the Apotheosis of St. Ursula in glory (No. 32 in the Gallery), painted in 1491; but it is of less interest, being too formal in its composition. The Princess stands involved in clouds, between two banners, in an attitude of devotion, receiving the benediction of God the Father, and her heavenly crown. Below her the martyr throng, among whom may be seen the Prince and the Pope, kneel together in adoration, around a sheaf of palm branches. In the distance, seen through the archway of the picture, the hilly country of Illyria is typically represented, notwithstanding the idea that the scene is Paradise.

In summary of this series, the following is Mr. Ruskin's estimate of the work;—“The St. Ursula pictures are very unequal in interest, and many portions seem to me tired work, while others are maintained by Mr. Murray to be only by the hands of scholars. This, however, I can myself assert, that I never yet began to copy or examine any portion of them without continually increasing admiration; while yet there are certain unaccountable shortcomings and morbid faults throughout . . . Taken as a connected series the varying personality of the saint destroys its interest totally . . . but indeed had the story been as consistently told as the accessories are perfectly painted, there would have been no occasion for me now to be lecturing on the beauties of Carpaccio. The public would long since have discovered them, and adopted him for a favourite. That, precisely in the particulars which would win popular attention, the men whom it would be most profitable for the public to study, should so often fail, becomes to me, as I grow older, one of those deepest mysteries of life, which I only can hope to

have explained to me when my task of interpretation is ended.”¹

This favourite saint was frequently introduced in pictures by the Venetian painters of this period. Bernardino Luini, for example, whose charming ‘Puritanism’ has been already referred to,² as being as fine as Carpaccio’s, painted a separate picture of her alone, as if an actual portrait from life, beautifully conceived, and which is now in the Brera Gallery (No. 21 in the first series) at Milan. In the same Gallery she appears in two other pictures. The first is the chief work of a pupil of Vivarini, Giovanni Martini da Udine by name—*i.e.*, John Martin of Udine, —‘St. Ursula and her virgin companions’ (No. 173), painted in 1507, for the church of St. Peter Martyr at Udine. It comprises a large group of figures two-thirds the size of life, the faces of which are very lovely, that of the princess herself bearing a curious resemblance, it has been observed, to Queen Victoria when young. The other representation of her is in an altarpiece (now No. 167 in the Gallery), of ‘The Madonna and Child, enthroned with four saints,’ by Bartolomeo Montagna (who died 1523), painted still earlier, in the year 1499, and in which three playing angels appear on the steps of the throne, in the manner common to the work of John Bellini, his master, and other of his pupils.³ The inclusion of the saint in Carpaccio’s picture of ‘The Meeting of Joachim and Anna,’ thus rendering the picture a mystical painting, has already been mentioned (p. 120).

“In a charming picture by Palma [in the Belvedere Gallery at Vienna] she appears before the Virgin, accompanied by St. Mark as protector of Venice.”⁴ Numerous representations of her occur also in pictures by painters of the early German School at Cologne. In England perhaps the only native example of her portraiture, as the patron-saint of school-girls, is in a painted window⁵ designed by Mr. Burne Jones, in the Chapel of White-lands College, Chelsea, in which the carved oak finials include symbols of St. Ursula also.

¹ ‘*The Shrine of the Slaves*,’ pp. 42-3; and see the context.

² Page 110.

³ See pages 112, 120, and 155.

⁴ Mrs. Jameson’s ‘*Legends of the Madonna*,’

p. 131.

⁵ The windows in this chapel, each of which is to a separate saint, have been erected by means of the regular subscriptions of the lady-pupils of the College, the work being executed by Messrs. Morris.

THE ST. GEORGE SERIES.

- I. (a) ST. GEORGE SLAYING THE DRAGON. *Rough Sepia sketch of Carpaccio's picture in the Chapel of St. George of the Sclavonians, Venice: by Professor Ruskin.*
- (b) UPPER PART OF THE FIGURE OF ST. GEORGE, FULL SCALE. *Water-colour drawing, by Professor Ruskin.*
- II. (c) ST. GEORGE'S TRIUMPH. *Water-colour study of part of the picture, by C. F. Murray.*
- III. (d) ST. GEORGE BAPTIZING THE SULTAN AND HIS DAUGHTER. *Chromo-lithograph, published (1888) by the Arundel Society, from a Drawing by Sig. L. Desideri.*
- (e) STUDY OF THE CENTRAL PART OF THE SUBJECT. *In Water-colour by C. Fairfax Murray.*

This little church, or chapel, which Mr. Ruskin beautifully calls 'The Shrine of the Slaves,' was built at the commencement of the sixteenth century,¹ for the Dalmatian Brotherhood of St. George and St. Tryphonius (or St. Tryfon); and Carpaccio was selected to portray chiefly the deeds of St. Jerome, and these two other patron saints of the order to whom the building was dedicated. The full number of pictures in the Sclavonian Chapel is nine, three being of St. George, three of St. Jerome, one of St. Tryphonius, one of St. Matthew following Christ, and one of Christ alone on Mount Olivet. They were executed by him between the years 1502 and 1511, and though they have mostly suffered much from restoration, the elaborate compositions and rich qualities of colouration are still discernible in the darkness of the church in which they are enshrined.

With regard to the history of St. George, Mr. Ruskin has written some account of his life, and of the symbolism attached to his heroic conquest over the dragon. See, for instance, 'Fors Clavigera,' Vol. III, Letter xxvi, pp. 1-14, where he exposes Emerson's error, and compares Carpaccio's representation of St. George in action, with Pistrucci's absurd design still adopted in our gold coinage. The actual Christian saint, to

¹ It was first founded, however, in 1452, see 'St. Mark's Rest,—The Place of Dragons,' pp. 1-2. The façade was not finished until 1551.

whom the legend is attached, was born in Cappadocia in the third century, and was put to death on the 23rd of April, A.D. 290: but others place the date of the final stage of martyrdom at 303. He did not become the special patron-saint of England¹ until the time of Edward I; and Mr. J. Reddie Anderson, in his Appendix to 'St. Mark's Rest,' tells us that the battle with the dragon was not reckoned among St. George's deeds before the eleventh or twelfth century; see, however, the complete history of the legend there given by him, especially pages 11 to the end.² With regard to "the venerable belief which Carpaccio set himself to picture in the Chapel of St. George," he says:—"How far he knew its wide reign and ancient descent,³ or how far, without recognising these, he intuitively acted as the knowledge would have led him, . . . must to us be doubtful But painting this glory, he paints with it the peace that over the king-threatened cradle of another Prince than Perseus, was proclaimed to the heavy-laden."⁴

According to this ancient legend, the dreaded dragon having long been the scourge of the land of Libya, and consumed its flocks, it was at last ordained that two children daily should be sacrificed to appease his cruel appetite. On the day of St. George's arrival in the city, the lot had chanced to fall upon the daughter of the Sultan, who was being led forth to meet her doom. The valiant knight immediately faced the foe in combat, piercing him through his neck with his well-directed lance: then leading him forth wounded to the market-place of the city, agreed to kill him before the Sultan, on condition that he and all his people would believe in the God by whose power their enemy had been overcome. Whereupon the Sultan, his household, and 20,000 of his subjects were baptised immediately by St. George, and he was rewarded with innumerable gifts, which he handed over to the poor. In Palestine, however, he later led the cause

¹ St. George is equally the patron-saint of Venice, and also of Germany; and of all soldiers and armourers.

² For the legend as told by Peter de Natalibus, see Lord Lindsay's '*History of Christian Art*,' Vol. I, pp. 63-65.

³ On which, see '*The Queen of the Air*,' pp. 5-12; also the paragraph on the history of the legend, under St. Tryphonius (pp. 141-142 here), and under Giorgione (pp. 160-1).

⁴ '*St. Mark's Rest,—The Place of Dragons*,' p. 14.



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St. George. A study from Capaccio's 'St. George slaying the Dragon'.

By John Ruskin

of the Christians against their persecutors, and after being miraculously preserved from death by poison, a torture wheel of knives, a caldron of boiling oil, and other such torments, he was at last killed by being beheaded.

In the first picture of the series Carpaccio shows us "St. George and the Dragon"—combatant both, to the best of their powers; perfect each in their natures of dragon and knight. No dragon that I know of, pictured among mortal worms; no knight I know of, pictured in immortal chivalry, so perfect, each in his kind, as these two. What else is visible on the battleground, of living creatures,—frog, newt, or viper,—no less admirable in their kind. The small black viper, central, I have painted carefully for the schools of Oxford as a Natural History study . . . St. George, for my own satisfaction, also as well as I could, in the year 1872,—and hope to get him some day better done,—for an example to Sheffield in iron armour, and several other things¹. . . . Carpaccio had seen knights tilting," and represents his "St. George, armed from shoulder to heel, in proof, sitting firmly in the saddle; but without his helmet,—for the real difficulty in dragon fights, is not so much to kill your dragon, as to see him: at least to see him in time, it being too probable that he will see you first. Carpaccio's St. George will have his eyes about him, and his head free to turn this way or that.² All the skill gained in a chivalric youth, all the might of a soldier's manhood, he summoned for this strange tourney; stooping slightly, he meets his dragon at the gallop, and gathering his strength as he drives the spear-point straight between his enemy's jaws. His face is very fair, at once delicate and powerful, well-bred in the fullest bearing of the words; a Plantagenet face in general type, but much refined. The lower lip is pressed upwards, the brow knit, in anger and disgust partly, but more in care—and care not so much concerning the fight's ending, as that this thrust in it shall now be rightly dealt. His hair flows in bright golden ripples, strong as those of a great spring whose up-welling waters circle

¹ 'St. Mark's Rest, Supplement I,—*The Shrine of the Slaves*,' p. 8.

² 'Fors,' Vol. III, Letter xxvi, p. 4.

through some clear pool, but it breaks at last to float over brow and shoulders in tendrils of living light . . . The spear ¹ pierces the base of the dragon's brain, its point penetrating right through and standing out at the back of the head, just above its junction with the spine, and carries him backwards off his fore feet . . . Behind the dragon lie, naked, with dead faces turned heavenwards, two corpses . . . The girl's face, seen in profile, is quiet and still beautiful; her long hair is heaped as for a pillow under her head . . . In the foreground, between St. George and the Dragon, a spotted lizard labours at the task set Sisyphus in hell for ever . . . The coiled adder is the familiar symbol of eternity, here meant either to seal for the defeated their fate as final, or to hint, with something of Turner's sadness, that this is a battle not gained 'once for ever' and 'for all,' but to be fought anew by every son of man." Chief amongst the many symbolical details in the picture is the figure of the princess "offered as a sacrifice for her people. If not willing, she was at least submissive; nor for herself did she dream of flight. No chains in the rock were required for the Christian Andromeda." This Carpaccio sees, "as above all things a matter of faith, and paints it mythically for our teaching . . . This princess represents the soul of man: and therefore she wears a coronet of seven jems, for the seven virtues; and of these, the midmost that crowns her forehead is shaped into the figure of a cross, signifying faith, the saving virtue."² As to the dragon itself, "both Carpaccio and Tintoret had the deepest convictions,—as all strong men *must* have; for the dragon is too true a creature, to all such, spiritually. That it is an indisputably living and venomous creature, materially, has been the marvel of the world: innocent and guilty, not knowing what to think of the terrible worm, nor whether to worship it, as the Rod of their lawgiver, or to abhor it as the visible symbol of the everlasting Disobedience."³

In the two studies (a) and (b), by Mr. Ruskin, the motive of the subject is very forcibly expressed. The sepia-sketch roughly

¹ "The Spear was the type of the strength of human wisdom." ² *The Place of Dragons*, pp. 16-18, 20, 23-24, and 33-34. ³ *Fors*, Vol. III, Letter xxvi, p. 13; see also *'St. Mark's Rest,—The Shrine of the Slaves,'* p. 8.

represents the entire subject, and the latter admirably exhibits the vigorous action and strong determination of the valiant St. George, at the critical moment of directing the thrust of his weighty lance. The action of the horse, as recognised by Mr. Ruskin, is crudely mechanical, yet expressive of spirited motion.

In comparison with other treatments of the subject—four of which are to be seen in the National Gallery, by Tintoretto, Pisanello, Domenichino, and Hans Memling, Carpaccio's distinctive character, and his power of realising his imaginative conception with full dramatic effect, become the more evident.

Among other pictures which suffer by the contrast, is that in the Louvre (No. 369), by Raphael, in which the lance lies broken in four short pieces, St. George being weakly represented in the same position as in Pistrucchi's design.

The picture hanging next to that of the combat, represents the victorious knight, with the slain dragon at his feet, standing before the Sultan and his queen, and escort. The study (*c*) is of the group on the left-hand side of the picture, of the Sultan and his retinue on horseback, who are listening to the account St. George is giving of his contest with the dreaded monster, which in the strength of his virtue he has conquered. For Mr. Ruskin's description of the details, the reader is referred to 'St. Mark's Rest,—The Shrine of the Slaves,' pages 6-9.

The study (*e*), by Mr. Murray, reproduces the central portion of Carpaccio's picture, representing the baptism of the Princess Cleodelinda and her father,—painted in the year 1508, and which is described with considerable humour, by Mr. Ruskin, in 'St. Mark's Rest.'¹

It is a "triumphant festival of baptism, as at the new birthday of two kingly spirits. Trumpets and shawms high in resounding transport . . . But the quaintest thing of all is St. George's own attitude in baptizing. He has taken a good platterful of water to pour on the Sultan's head. The font, of inlaid bronze below is quite flat, and the splash is likely to be spreading. St. George,—the carefulest of saints, it seems, in the smallest matters—is holding his mantle back well out of the

¹ Supplement I,—*'The Shrine of the Slaves,'* pp. 9-10.

way. I suppose, really and truly, the instinctive action would have been this, pouring at the same time so that the splash might be towards himself, and not over the Sultan. With its head close to St. George's foot, you see a sharp-eared white dog, with a red collar round his neck. Not a greyhound, but an awkward animal; not much like a saint's dog, nor is it in the least interested in the baptism, which a saint's dog would certainly have been." The scarlet parrot, St. George's 'Porphyrio'—"the bird of chastity, with the bent spray of sacred vervain in its beak, at the foot of the steps," is further referred to, on page 10 (*Loc. cit.*).

As is noticeable in so many other pictures by the master, the influence of the strong colours introduced into the dye-stuffs of the East, whether carpets and hangings, or apparel, as seen by him in Constantinople, is a striking feature. His knowledge of Eastern costumes displayed in this last picture, and even more especially in the 'Triumph,' is the result of his visit to the Court of Byzantium (as it was then called) with Gentile Bellini.¹

ST. TRYPHONIUS.

ST. TRYPHONIUS TAMING THE BASILISK. *Water-colour study of part of the picture, by C. Fairfax Murray.*

St. Tryphonius being, as already mentioned, one of the special saints of Dalmatia, this episode in his life was naturally included by Carpaccio among the subjects painted for the School of San Giorgio degli Schiavoni, which was established, as previously referred to, as a refuge for distressed Dalmatian seamen. It should be borne in mind that Dalmatia, together with Slavonia and Illyria, all of which territories have since come under Austrian rule, at this time belonged to Venice; and that close intercourse took place between these outlying districts. Respecting the constitution of the Empire of Illyricum, and the bordering countries along the eastern coast of the Hadriatic, see the second of the late Dr. E. A. Freeman's '*Historical Essays*,' (Third series, second edition, 1892, pp. 22-31) in which 'The Illyrian Emperors and their Land' are especially dealt with.

¹ See *supra*, pages III-II2.

In the second supplement to 'St. Mark's Rest,' entitled 'The Place of Dragons,' Mr. J. Reddie Anderson's history of the legend is given by Mr. Ruskin, showing its connection with the legend of St. George, and tracing both to the old Greek story of Perseus and Andromeda.¹ The earliest shrine of St. George rose by the stream in which Perseus is supposed to have bathed after his conquest of the sea monster; and St. Jerome was shown the traditional rock to which Andromeda was bound.²

The *taming* of dragons, by means of specially exercised miraculous powers,—as distinct from conquests by combat,—has formed the subject of various legends connected with other mediæval saints. The basilisk is but another form of the cockatrice variety of dragon: respecting which see 'The Bible of Amiens,' p. 172.

The picture, of which this is merely a sketch of the central portion, represents the child-saint subduing, by means of prayer, the basilisk which has ravaged the country of Albania. Mr. Ruskin writes of it:—"Was there ever so simple a saint, ever so absurd a beast? As if the absurdity of all heraldic beasts that ever were, had been hatched into one perfect absurdity—prancing there on the steps of the throne, self-satisfied;—*this* the beast whose glance is mortal! And little St. Tryphonius, with nothing remarkable about him, more than is in every good little boy, for all I can see."³ But see also the remarks in the context on much else that is worthy of consideration and study in the original picture, in its entirety.

The incident shown in the drawing, is taking place between two pillars at the top of some steps before the throne of the assembled court; and crowds of people are watching the proceedings in wonder, both near,—standing below the steps of the throne,—and afar, from all available positions, filling the windows of the senate house, the balcony of a porch on the left, and the houses and bridges over the canal beyond. "The group under the loggia . . is a picture in itself; far more lovely as a composition than the finest Titian or Veronese: simple and pleasant this as the summer air, and lucent as morning cloud."⁴

¹ See also 'The Queen of the Air,' pp. 5-12; 'Fors Clavigera,' Vol. II, Letter xxii, p. 21, and Vol. III, Letter xxvi, pp. 11-15. ² *Loc. cit.*, pp. 5-14.

³ 'The Shrine of the Slaves,' pp. 10-12.

⁴ *Ibid.*, p. 11.

THE ST. JEROME SERIES.

"No day of my life now passes to its sunset, without leaving me more doubtful of all our cherished contempts, and more earnest to discover what root there was for the stories of good men, which are now the mocker's treasure.¹ And I want to read a good 'Life of St. Jerome.' . . . It is of no use, however, to begin a life of St. Jerome now,—and of little use to look at these pictures without a life of St. Jerome; but only thus much you should be clear in knowing about him, as not in the least doubtful or mythical, but wholly true, and the beginning of facts quite limitlessly important to all modern Europe—namely, that he was born of good, or at least rich family, in Dalmatia, virtually midway between the east and the west; that he made the great Easten book, the Bible, legible in the west; that he was the first great teacher of the nobleness of ascetic scholarship and courtesy, as opposed to ascetic savageness:—the founder, properly, of the ordered cell and tended garden, where before was but the desert and the wild wood; and that he died in the monastery² he had founded at Bethlehem.

"It is this union of gentleness and refinement with noble continence,—this love and imagination illuminating the mountain cave into a frescoed cloister,³ and winning its savage beasts into domestic friends, which Carpaccio has been ordered to paint for you; which, with ceaseless exquisiteness of fancy, he fills these three⁴ canvasses with the incidents of,—meaning, as I believe,

¹ On the value of mythical painting, see *supra*, pp. 14-15, and under Botticelli, p. 50.

² The building is represented in the background of the picture, on the right. See the full size oil copy (*d*), by Sig. Alessandri.

³ "Being one of the last surviving witnesses of the character of recluse life, as it still existed in the beginning of this century, I can point to the portraiture of it given by Scott in the introduction to 'The Monastery,' as one perfect and trustworthy, to the letter and to the spirit; and for myself can say, that the most gentle, refined, and in the deepest sense amiable phases of character I have ever known, have been either those of monks, or of servants trained in the Catholic faith."—'*Our Fathers have told us*,' p. 112. See further on the character of monks, '*The Road-side Songs of Tuscany*,' pp. 110-111: and on the errors of monastic life, '*Ethics of the Dust*,' pp. 144-154.

⁴ 'St. Jerome and the lion,' 'The Funeral of St. Jerome,' and 'St. Jerome in his study.'

the story of all monastic life, and death, and spiritual life for evermore: the power of this great and wise and kind spirit, ruling in the perpetual future over all household scholarship; and the help rendered by the companion souls of the lower creatures to the highest intellect and virtue of man." ¹

But, contrary to the erroneous statement made by Dean Milman, it is certain that "Jerome's life by no means 'began as a monk of Palestine,' and he (the Dean) has not explained to us how any man's could. Jerome's childhood, at any rate, was extremely other than recluse, or precociously religious. He was born in North Illyria . . . and had a brother and sister, a kind grandfather, and a disagreeable private tutor; and was a youth still studying grammar at Julian's death in 363. A youth of eighteen, and well begun in all institutes of the classic schools; but, so far from being a monk, not yet a Christian;—nor at all disposed to wards the severer offices even of Roman life! . . . I find scattered indications of contempt among his biographers, because he could not resign one indulgence—that of scholarship; and the usual sneers at monkish ignorance and indolence are in his case transferred to the weakness of a pilgrim who carried his library in his wallet. It is a singular question (putting, as it is the modern fashion to do, the idea of Providence wholly aside), whether, but for the literary enthusiasm, which was partly a weakness, of this old man's character, the Bible would ever have become the library of Europe. For that, observe, is the real meaning, in its first power, of the word *Bible*: not book, merely,—but, 'Bibliotheca,' Treasury of Books: and it is, I repeat, a singular question, how far,—if Jerome, at the very moment when Rome, his tutress, ceased from her material power, had not made her language the oracle of Hebrew prophecy,—a literature of their own, and a religion unshadowed by the terrors of the Mosaic law, might have developed itself in the hearts of the Goth, the Frank, and the Saxon, under Theodoric, Clovis, and Alfred. Fate had otherwise determined, and Jerome was so passive an instrument in her hands that he began the study of Hebrew, . . and the 'Book of Books' took the abiding form of

¹ 'St. Mark's Rest,—The Shrine of the Slaves,' pp. 17-19

which all the future art of the Western nations was to be an hourly expanding interpretation.”¹

I. ST. JEROME AND THE LION.

(a) ST. JEROME INTRODUCING THE LION TO HIS MONKS. *Water-colour study of the lower part of the picture, by Angelo Alessandri.*

(b) SLIGHT COLOURED SKETCH OF A FURTHER PART OF THE PICTURE. *By C. Fairfax Murray.*

(c) THE HEAD OF ST. JEROME. *Pencil Sketch by Angelo Alessandri.*

(d) PART OF THE BACK-GROUND, REPRESENTING THE MONASTERY AT BETHLEHEM. *Oil Copy by Angelo Alessandri.*

This first picture of the three descriptive of St. Jerome's life was painted in the year 1502. At this interesting period of Venetian art, “the teaching of every master trained in the Eastern schools, was necessarily grafted on the wisdom of the Greek mythology; and thus the story of the Nemean Lion,² with the aid of Athena in its conquest, is the real root-stock of the legend of St. Jerome's companion, conquered by the healing gentleness of the Spirit of Life. I call it a legend only. Whether Heracles ever slew, or St. Jerome ever cherished, the wild or wounded creature, is of no moment to us in learning what the Greeks meant by their vase outlines of the great contest, or the Christian painters by their fond insistence on the constancy of the Lion-friend. Former tradition, in the story of Samson,—of the disobedient Prophet,—of David's first inspired victory, and finally of the miracle wrought in the defence of the most favoured and most faithful of the greater Prophets, runs always parallel in symbolism with the Dorian fable: but the legend of St. Jerome takes up the prophecy of the Millennium, and foretells, with the Cumæan Sibyl, and with Isaiah, a day when the Fear of Man shall be laid in benediction, not enmity, on inferior beings,—when they shall not hurt nor destroy in all the holy Mountain, and the Peace of the Earth shall be as far

¹ ‘*Our Fathers have told us,*’ pp. 116, and 119-20; but for a full account of St. Jerome, and the influence exerted by him upon the religious world, the reader will do well to peruse §§ 26-54 of the third chapter of this volume, entitled ‘*The Lion Tamer.*’

² Vide ‘*Aratra Pentelici,*’ § 192.

removed from its present sorrow, as the present gloriously animate universe from the nascent desert, whose deeps were the place of dragons, and its mountains, domes of fire. Of that day knoweth no man; but the Kingdom of God is already come to those who have tamed in their own hearts what was rampant of the lower nature, and have learned to cherish what is lovely and human, in the wandering children of the clouds and fields.”¹

This is the condition of mind in which Carpaccio set himself to paint ‘the Lion-tamer.’ The story of Androcles is here supposed to have been repeated. A lion in the desert,² wounded by a prickly thorn in his foot, presents himself appealingly before the hermit, for him to relieve him of the thorn,—which St. Jerome promptly does; and the lion thenceforth becomes his devoted attendant. In a picture by Cosimo Tura—a contemporaneous painter, and pupil of Squarcione, who painted more than one representation of St. Jerome,—the lion is shown limping towards the kneeling hermit, holding up one of his paws; while in another work of the same period, by the Tuscan painter, Cosimo Rosselli, the saint is seen extracting the thorn, while (as in this picture) an attendant monk is running away towards the monastery, at the door of which several other wondering monks are standing.

In sketch (*b*) the “resultant effect on the minds of the brethren”³ of the first appearance among them of the lion is graphically shown. “How was ever such a thing allowed to be put in a church? Nothing surely could be more perfect in comic art. St. Jerome introducing his novice lion to monastic life, with the effect on the vulgar monastic mind! Do not imagine for an instant that Carpaccio does not see the jest in all this, as well as you do,—perhaps even a little better. ‘Ask for him to-morrow, indeed, and you shall find him a grave man’; but, to-day, Mercutio himself is not more fanciful, nor Shakespeare himself more gay in his fancy of ‘the gentle beast and of a good conscience,’ than here the painter as he drew his delicately smiling lion with his head on one side, like a Peru-

¹ *Our Fathers have told us*, pp. 135-6.

² The treatment of the subject of St. Jerome in the desert, as a hermit,—irrespective of this incident—was a very favourite one among the Italian painters, as numerous pictures testify.

³ *St. Mark's Rest*, p. 28.

gino's saint, and his left paw raised, partly to show the thorn wound, partly in deprecation, —

‘ For if I should as lion come in strife
Into this place, ’twere pity of my life.’

[‘ *A Midsummer Night's Dream*,’ Act V, Scene 1].

The flying monks are scarcely at first intelligible, but as white and blue oblique masses; and there was much debate between Mr. Murray and me, as he sketched the picture for the Sheffield Museum, whether the actions of flight were indeed well given or not; he maintaining that the monks were really running like Olympic archers, and that the fine drawing was only lost under the quartering of the dresses; — I, on the contrary, believe that Carpaccio had failed, having no gift for representing swift motion. We are probably both right; I doubt not that the running action, if Mr. Murray says so, is rightly drawn; but at this time, every Venetian painter had been trained to represent only slow and dignified motion, and not till fifty years later, under classic influence, came the floating and rushing force of Veronese and Tintoret. And I am confirmed in this impression by the figure of the stag in the distance, which does not run freely, and by the imperfect gallop of St. George's horse in the first subject.

“But there are many deeper questions respecting this St. Jerome subject than those of artistic skill. The picture is a jest indeed; but is it a jest only? Is the tradition itself a jest? or only by our own fault, and perhaps Carpaccio's, do we make it so?”¹

“What account have we here given, voluntarily or involuntarily, of monastic life, by a man of the keenest perception, living in the midst of it? That all the monks who have caught sight of the lion should be terrified out of their wits— what a curious witness to the *timidity* of Monasticism! Here are people professing to prefer Heaven to earth—preparing themselves for the change as the reward of all their present self-denial. And this is the way they receive the first chance that offers! Evidently Carpaccio's impression of monks must be, not that they were more brave, or good, than other men; but that they liked books, and gardens, and peace, and were afraid of death—therefore retiring

¹ ‘*The Shrine of the Slaves*,’ pp. 15-17.

from the warrior's danger of chivalry somewhat selfishly and meanly. He clearly takes the knight's view of them. What he may afterwards tell us of good concerning them, will not be from a witness prejudiced in their favour. Some good he tells us, however, even here. The pleasant order in wildness of the trees; the buildings, for agricultural and religious use, set down as if in an American clearing, here and there, as the ground was got ready for them; the perfect grace of cheerful, pure, illuminating art, filling every little cornice-cusp of the chapel with its jewel-picture of a saint.¹

"Last, and chiefly, the perfect kindness to, and fondness for, all sorts of animals. Cannot you better conceive, as you gaze upon the happy scene, what manner of men they were who first secured from noise of war the sweet nooks of meadow beside your own mountain streams at Bolton, and Fountains, Furness and Tintern? But of the saint himself, Carpaccio has all good to tell you. Common monks were at least harmless creatures; but here is a strong and beneficent one. 'Calm, before the lion!' say C. C. [Crowe and Cavacaselle], with their usual perspicacity, as if the story were that the saint alone had courage to confront the raging beast,—a Daniel in the lions' den! They may as well say of Carpaccio's Venetian beauty [No. 5 in the Correr Museum at Venice], that she is 'calm before the lap-dog.' The saint is leading in his new pet, as he would a lamb, and vainly expostulating with his brethren for being ridiculous. The grass on which they have dropped their books is beset with flowers; there is no sign of trouble or asceticism on the old man's face: he is evidently altogether happy, his life being complete, and the entire scene one of the ideal simplicity and security of heavenly wisdom,—'Her ways are ways of pleasantness, and all her paths are peace.'"²

II. THE FUNERAL OBSEQUIES.

(a) STUDY IN OILS OF THE RIGHT-HAND SIDE OF THE CENTRAL PORTION OF THE SUBJECT. *By Angelo Alessandri.*

¹ By way of illustration, "see the piece of distant monastery with its fragments of fresco on the wall, its ivy-covered door, and illuminated cornice," shown in the oil-painting (d). ² *The Shrine of the Slaves*, pp. 19-21.

(b) WATER-COLOUR STUDY OF THE REST OF THE INCIDENT. *By C. F. Murray.*

And here we see the calm-featured saint, his life's task ended, at rest, in peace: surrounded by the dejected, sorrowing monks.

"In this picture, at first you will perhaps see principally its weak monks—looking more foolish in their sorrow than ever they did in their fear. Portraits these, evidently, every soul of them—chiefly the one in spectacles, reading the funeral service so perfunctorily,—types, throughout, of the supreme commonplace; alike in action and expression, except those quiet ones in purple on the right, and the grand old man on crutches, come to see this sight.

"But St. Jerome himself in the midst of them, the eager heart of him quiet, to such uttermost quietness—the body lying—look! absolutely flat like clay, as if it had been beaten down, and clung, clogged, all along to the marble: 'earth to earth' indeed. Level clay and inlaid rock now all one,—and the noble head senseless as a stone, with a stone for its pillow. There they gather and kneel about it—wondering, I think, more than pitying. To see what was yesterday the great Life in the midst of them, laid thus! But, so far as they do not wonder, they pity only and grieve. There is no looking for his soul in the clouds,—no worship of relics here, implied even in the kneeling figures. All look down, woefully, wistfully, as into a grave. 'And so Death passed upon all men, for that all have sinned.' This is Carpaccio's message to us."¹ In the next few paragraphs which follow, Mr. Ruskin gives a complete interpretation of the meaning underlying the entire subject, and its details.

The picture was painted by Carpaccio in 1502. These copies, it should be noted, include only the central foreground part of the picture, representing the ceremony of the obsequies, and although the chief portion of the work is thus reproduced, the entire composition is not given. The last rites are being performed in a large enclosure, or courtyard, surrounded by houses, in the centre of which grows a palm tree; the lion is chained at its base, an ass grazes beyond, and other common incidents are taking place

¹ *'The Shrine of the Slaves,'* pp. 21-22.

across the open square, bearing no relation to the sad offices being performed by the small band of monks, as they stand around the body of the revered master they have lost.

“At the lower edge of the marble pavement is one of Carpaccio's lovely signatures, on a white scroll held in its mouth by a tiny lizard.”¹

III. ST. JEROME IN HIS STUDY. *Chromo-lithograph published by the Arundel Society (1887), from a Drawing by Sig. L. Desideri.*

The third picture, forming the last one of the series in the chapel, is generally known under the above title, as given by the Arundel Society; but it is shown by Mr. Ruskin that the interpretation arrived at by Mr. Reddie Anderson, after a very complete and thoughtful study of the details, is the correct one. What Carpaccio here finally represents, is “the life of St. Jerome in Heaven, and the perfect mastery of the Mind, in the fulfilment of the right desires of the Spirit. All the arts of man, Music—a long passage of melody written clear on one of the fallen scrolls,—Painting—in the illuminated missal and golden alcove,—and Sculpture—in all the forms of furniture, and the bronze-work of scattered ornament: these, and the glad fidelity of the lower animals—the dog watching his master translating the Bible, with highest complacency of approval,—all subjected in pleasant service to the more and more perfect reading and teaching of the Word of God; read, not in written pages chiefly, but with uplifted eyes by the light of Heaven itself, entering and filling the mansions of Immortality.

“I had no thought, myself, of this being the meaning of this closing scene; but the evidence for this reading of it, laid before me by my fellow-worker, Mr. Anderson, seems to me, in the concurrence of its many clauses, irresistible . . . This interpretation of the picture is made still more probable, by the infinite pains which Carpaccio has given to the working of it. It is quite impossible to find more beautiful and right painting of detail, or more truthful tones of atmosphere and shadow affecting interior colours,” (etc.).

¹ *Ibid.*, p. 23,

The key-note is struck by the empty altar, bearing, "most unusually, the figure of the risen Lord, with the Resurrection-banner. 'The shadow of this figure falls on the wall so as to 'make a crest for the mitre on the altar,—'Helmet of Salvation' . . . The mitre (by comparison with 'St. Ursula's arrival in 'Rome,' it is a cardinal's mitre), censer, and crosier, are laid 'aside. The Communion and Baptismal vessels are also laid 'aside under this altar, not of the dead, but of the risen Lord. 'The curtain falling from the altar is drawn aside that we may 'notice this. In the mosaic-covered recess above the altar there 'is prominently inlaid the figure of a cherub or seraph. The 'statue of our Lord is gold, the dress of St. Jerome red and 'white, and over the shoulders a cape of the brown colour of 'earth. While candles blaze round the dead Jerome in the 'previous picture, the candlesticks on the altar here are empty — 'they need no candle'. . The two great volumes leaning against 'the wall by the arm-chair are the same thing, the closed testaments . . . On one of the documents under the table there is 'a very prominent illuminated R, which I cannot but fancy is 'the initial letter of 'Resurrectio'. . . The prominent bell and 'shell on the table puzzle me, but I am sure mean something. 'Is the former the mass-bell? The statuettes of Venus and the 'horse, and the various antique fragments on the shelf behind 'the arm-chair are, I think, symbols of the world, of the flesh: 'placed behind even the old Scripture studies. (You remember 'Jerome's early learning, and the vision that awakened him from 'Pagan thoughts to read the laws of the True City) . . . St. 'Jerome, in this picture, is young and brown-haired, not bent 'and with long white beard, as in the two others. . . In this cell 'of sweet mysteries St. Jerome lives by what is really the 'immortal bread; and under his earthly cloak comprehends as 'little perhaps the Great Love he hungers after and is fed by, 'as his dog comprehends him. I am sure the dog is there with 'some such purpose of comparison' I was myself brought entirely to pause of happy wonder when first my friend showed me the lessons hidden in these pictures; nor do I at all expect the reader at first to believe them. But the condition of his

possible belief in them is, that he approach them with a pure heart and a meek one; for this Carpaccio-teaching is like the talisman of Saladin, which, dipped in pure water, made it a healing draught, but by itself seemed only a little inwoven web of silk and gold."¹

THE CALLING OF ST. MATTHEW. *Chromo-lithograph published by the Arundel Society (1889), from a Drawing by Sig. Luigi Desideri.*

In addition to the pictures in the church of St. George of the Slavonians, delineating the lives of the special Dalmatian saints; there are also two smaller ones, incidental to the life of Christ. The first of these, representing Christ on the Mount of Olives is in such an injured condition as to be now undecipherable. The second one illustrates the calling of Matthew.

There can be no question that, in his representation of this incident, "Carpaccio does not mean to express the fact,² or anything like the fact, of the literal calling of Matthew . . . and we do not enough think how much that leaving the receipt of custom meant, as a sign of the man's nature, who was to leave us such a notable piece of literature. . . For, indeed, the Gospel which the publican wrote for us, with its perfect Sermon on the Mount, and mostly more harmonious and gentle fulness, in places where St. Luke is formal, St. John mysterious, and St. Mark brief,—this Gospel, according to St. Matthew, I should think, if we had to choose one out of all the books in the Bible for a prison or desert friend, would be the one we should keep.

"This man, busy in the place of business—engaged in the interests of foreign governments—thinking no more of an Israelite Messiah than Mr. Goschen, but only of Egyptian finance, and the like—suddenly the Messiah, passing by, says 'Follow me!' and he rises up, gives Him his hand, 'Yea! to the death!'; and absconds from his desk in that electric manner on the instant, leaving his cash-box unlocked, and his books for who so list to balance! A very remarkable kind of person indeed, it

¹ 'St. Mark's Rest,—*The Shrine of the Slaves*,' pp. 23-28. See, however, the chapter itself, for the complete unabbreviated narrative, as given by Mr. Ruskin.

² On the representation of actual facts see under Giorgione, pp. 159-60.

seems to me. Carpaccio takes him for a type of such sacrifice at its best . . . For do not think Christ would have called a bad or corrupt publican—much less that a bad or corrupt publican would have obeyed the call . . . Carpaccio knows well that there were no defalcations from Levi's chest—no oppressions in his tax-gathering. This whom he has painted is a true merchant of Venice, uprightest and gentlest of the merchant race ; yet with a glorious pride in him. What merchant but one of Venice would have ventured to take Christ's hand, as his friend's—as one man takes another's? Not repentant, he, of anything he has done ; not crushed or terrified by Christ's call ; but rejoicing in it, as meaning Christ's praise and love: 'Come up higher then, for there are nobler treasures than these to count, and a nobler King than this to render account to. Thou hast been faithful over a few things; enter thou into the joy of thy Lord.' A lovely picture, in every sense and power of painting; natural, and graceful, and quiet, and pathetic;—divinely religious, yet as decorative and dainty as a bank of violets in spring."¹

THE PRESENTATION OF CHRIST IN THE TEMPLE.

This lovely picture—perhaps, on the whole, the most beautiful of all Carpaccio's works,—was painted for the Church of St. Job, and is signed with the date 1510. It is now in the Academy of Fine Arts (No. 8 in Room XV) at Venice, where it puts all other pictures on the walls around it, whatever their quality or magnitude, into the shade, in comparison with it.

"You may measure yourself, outside and in,—your religion, your taste, your knowledge of Art, your knowledge of men and things, by the quantity of admiration which honestly, after due time given, you can feel for this picture.

"You are not required to think the Madonna pretty, or to receive the same religious delight from the conception of the scene, which you would rightly receive from Angelico, Filippo Lippi, or Perugino. This is essentially Venetian,—prosaic matter of fact,—retaining its supreme common-sense through all enthusiasm. Nor are you required to think this a first-rate work in

¹ 'St. Mark's Rest,—The Shrine of the Slaves,' pp. 12-15.

Venetian colour. This is the best picture in the Academy at Venice precisely because it is *not* the best piece of colour there;—because the great master has subdued his own main passion, and restrained his colour-faculty, though the best in Venice, that you might *not* say the moment you came before the picture, as you do of the Paris Bordone, ‘The Boatman presenting the ring to Doge Gradenigo’ [Room VII, No. 27,], ‘*What a piece of colour!*’”¹

The composition of this grand masterpiece is very distinctly related to an important work by John Bellini, his beautiful altar-piece,² *from the same church*, of ‘The Virgin and Child, with saints and angels.’ That work, which both, “established his fame as an oil-painter, and led to his employment by the Signory in the great historical decoration of the Council-hall,”³ is now also in the Venice Academy collection.

The following seven studies of details were specially executed for Mr. Ruskin by Mr. C. Fairfax Murray, as instances of the elaborate nature of Carpaccio’s work, and the skilful manner in which he carried out his finely conceived imaginations.

- (a) THE THREE PLAYING ANGELS (ON THE STEPS).
- (b) STUDY OF ONE OF THE EMBROIDERED PANELS ON THE BORDER OF THE HIGH PRIEST’S ROBE, REPRESENTING THE DAYS OF CREATION.
- (c) ANOTHER PANEL OF THE SAME: THE SEPARATION OF LIGHT FROM DARKNESS, AND LAND FROM WATER.
- (d) THE MAKING OF THE SUN, MOON, AND STARS.
- (e) THE MAKING OF THE TREES.
- (f) THE DAY OF REST.
- (g) THE FALL OF THE REBEL ANGELS.

“What Carpaccio puts into his decoration may be seen in this work . . . When you have seen all you can of the picture as a whole, go near, and make out the [five] little pictures on the edge of St. Simeon’s robe [representing the acts of creation]: four

¹ ‘*Guide to the Principal Pictures in the Academy of Fine Arts at Venice*,’ pp. 16-17. ² *Vide supra*, pp. 112 and 120; and Morelli’s ‘*Italian Masters in German Galleries*,’ p. 214.

³ Kügler’s ‘*Hand-book to the Italian Schools of Painting*,’ p. 311. The decorations of the Council Chamber were unfortunately destroyed in the fire of 1577.

quite lovely ones; the lowest [shown in drawing (*g*)] admitting, to make the whole perfect, delightful grotesque of fairy angels within a heavenly castle wall, thrusting down a troop of supine devils to the deep; the other three [as shown in the copies (*c*), (*d*), and (*e*)] more beautiful in their mystery of shade. There is one solemn piece of charge to a spirit folding its arms in obedience [see drawings (*b*) and (*f*)]; and I think the others [also] must be myths of creation.”¹

The sweet trio of musician-angels seated upon the steps of the high-altar, represented in sketch (*a*), drawn for the sake of the composition and colour, especially, without regard to the fine finish which characterises the work,—is identical in conception and feeling, if not precisely in actual drawing and richness of colour, with Bellini’s.²

The work is altogether marvellous, not only for the exquisite nature of its sentiment, but equally for the technical skill which is displayed in the combination of richness and simplicity, of serenely calm dignity in the leading figures, and dainty, graceful freedom of expression in the representation of the melodious angel-children; and notwithstanding the restorations, which have been effected with apparently more than ordinary care, it remains one of the few entirely admirable paintings in the world.

GIORGIONE [1477—1511].

“Great art is nothing else than the type of strong and noble life.”—*The Two Paths*, § 45.

Giorgio Barbarelli, generally still called by the Venetians ‘Zorzo da Castel-franco,’ but commonly known to us simply by his nickname, Giorgione (*i.e.* ‘big George’),—“Stout George of the Brave Castle, George of Georges, so goodly a boy he was”³—was born at Castel-franco, in the Venetian province of

¹ ‘*Guide to the Venice Academy*,’ p. 18, and ‘*Catalogue of the Fine Art Society Exhibition*,’ 1878, p. 134.

² Compare the photograph; and also with the similar treatment by Bartolomeo Montagna, in the Brera Gallery, painted about the same date,—see page 136.

³ ‘*Modern Painters*,’ Vol. V, p. 290.

Treviso, "half-way between the mountains and the Sea," where his father Jacopo Barbarella, who was born in Venice, settled in the early part of the fifteenth century: but the barest outline of his life is known.

In the fifth volume of 'Modern Painters' ¹ Mr. Ruskin devotes a chapter, under the title of 'The two boyhoods', to contrasting the free conditions—and their effect upon his life and work—of the hill-country which constituted the home-surroundings of Giorgione, with those of the barber's son, England's great landscape-painter, Turner, bred in a narrow lane in the busy centre of London, hemmed in by Covent Garden Market.

Born in the same year as Titian, and taught by Giovanni Bellini together with him, he was so greatly superior to his fellow-pupil in imagination, in his rich, deep tones of colour, and in the exercise of his art-faculty in all respects, that Titian formed himself almost entirely under his influence, and even copied his works with but little variation.

Giorgione's undoubted works, however, are not very numerous, and according to the keen critic Morelli, "this great artist has, for some centuries, become a kind of myth to the public generally, and all but unknown even to so-called connoisseurs: [nearly] all of whose works turn out to be somebody else's"; ² and so few of them are to be accredited to himself, that this author limits the number of genuine works to five, while in the opinion of another critic there are no more than two. This extreme limitation is, doubtless, an error of judgment, and unreliable as an indication of the amount of work that may be fairly judged as having been produced by Giorgione's own hand.

It is known that some of his pictures, left unfinished at the time of his early death at the age of only thirty-four, were completed by Titian, and it is not improbable that some of the best subject-pictures attributed to his fellow-painter, really owe their origin and inspiration to Giorgione.

The recognition of his superlative merits is by no means a modern discovery: for, as the authority above-quoted remarks, the fact "that Giorgione was really great in his art is proved

¹ *Loc. cit.*, pp. 290 *et seq.*

² 'Italian Masters in German Galleries,' pp. 155 and 12.

both by the high opinion that his contemporaries had of him, and still more by the deep and far-reaching influence he exercised on the most talented of his fellow-pupils and contemporaries . . . [which] is not only to be traced in the early works of Titian ; it stands out broadly in the paintings of nearly all his Venetian contemporaries . . . His few works that have come down to us (all his wall-paintings have been consumed by the sea air¹) show such an original and highly poetical mind,—his simple unprejudiced and fine artist-nature speaks out of them so freshly, so winningly, that whoever has once understood him can and will never forget him . . . In contrast with Titian, who was wholly dramatic, Giorgione is an artist of much finer grain . . . [and of] a healthier, happier, and more powerful nature than Correggio . . . No one was so independent as he ; to the great and powerful of this world he remained indifferent ; to none of them did he sacrifice his freedom, and still less his dignity." His subjects are always highly spiritualized, and if, to instance one of his famous examples, the beautiful "Sleeping Venus," at Dresden be placed side by side with the carnal productions of other painters, "Giorgione towers above all his imitators in fineness of feeling, and in nobility of conception."²

"No painter's reputation," wrote Herr Kügler also, "stood higher in his own time, or has remained more steadily at the same elevation to the present day . . . His greatness was of a character readily caught by his contemporary compeers and inferiors ; and thus the discrimination of his works from those of his time, through all the injuries of neglect and restoration, . . . is a task of delicate and mature connoisseurship ; for history is

¹ As stated by Herr Kügler, "much of Giorgione's short life was devoted to decorating the exteriors of palaces at Venice with frescoes of so perishable a nature, that Vasari, visiting the city in 1544, laments their premature decay. Such fragments as were still visible in 1760 were engraved by Zanetti. Giorgione and Titian together painted in fresco the exterior of the 'Fondaco dei Tedeschi' ; of their joint work nothing now remains but a single figure, and to which of the two it is to be attributed is doubtful."—*The Italian Schools*, Vol. II, pp. 557-8.

² *Morelli, loc. cit.*, pp. 155, 42, 158-9, and 166; and for further criticism of the 'Sleeping Venus,'—that "female form of dream-like beauty"—in comparison with the mere imitations by Titian, Correggio, and subsequent artists, see pp. 164-6.

sparing in records of this painter, and the traditions which have taken their place are over-laden with fable.”¹

Giorgione died in Venice of the plague in the year 1511, to the great detriment of art, in its rapidly spreading influence. His tomb is in the church of San Liberale at Castel-franco, where the charming altar-piece, which next demands particular attention, still remains.

THE VIRGIN AND CHILD BETWEEN ST. LIBERALE AND ST. FRANCIS. *Chromo-lithograph by the Arundel Society, of the altar-piece at Castel-Franco, from a drawing by Edward Kaiser.*

“Among the works of illustration produced of late years, the publications of the Arundel Society hold the first rank in purpose and principle, having been, from the beginning, conducted by a council of gentlemen in the purest endeavour for public utility, and absolutely without taint of self-interest, or encumbrance of operation by personal or national jealousy. Failing often, as could not but be the case when their task was one of supreme difficulty, and before unattempted, they have yet on the whole been successful in producing the most instructive, and historically valuable, series of engravings that have ever been put within reach of the public; and I would specially direct attention to the plate which this Society has given from the altar-piece by Giorgione in his native hamlet of Castel-Franco

“The picture is one which unites every artistic quality for which the painting of Venice has become renowned, with a depth of symbolism, and nobleness of manner, exemplary of all that, in any age of art, has characterized its highest masters . . . Giorgione in no-wise intended you to suppose that the Madonna² ever sat thus on a pedestal with a coat of arms upon it, or that St. George [or Liberale] and St. Francis ever stood, or do now

¹ ‘*Hand-book to the Italian Schools of Painting*,’ Vol. II, p. 551.

² *Vide supra*, pp. 96-97, and 114. On the reverence for womanhood, which “developed itself with increasing power until the thirteenth century, and became consummated in the imagination of the Madonna, and ruled over all the highest arts and purest thoughts of that age,” and subsequently culminating in simple and direct Madonna-worship, see ‘*Fors Clavigera*,’ Vol. IV, pp. 104-5. And further with regard to the injurious effects of such influence, both upon art and conduct, see ‘*Lectures on Art*,’ §§ 50 and 51.

stand, in that manner beside her; but that a living Venetian may, in such vision, most deeply and rightly conceive of her and of them . . . As such this picture is alone in the world, as an imaginative representation of Christianity, with a monk and a soldier on either side, the soldier bearing the white cross of everlasting peace on the purple ground of former darkness . . . No picture in the world can show you better, the seeing and realizing imagination of Christian painters . . . The ideas which the picture convey to you are of noble, beautiful, and constant things; not of disease, vice, thrilling action, or fatal accident. And that is also one of the chief lessons which in the sum of my work I have given: that, though in many derivative and subordinate ways, the action and interest of pictures may be admirable, the greatest pictures represent men and women in peace, clouds and mountains in peace; men and women noble, clouds and mountains beautiful.”¹

The saint personified in this picture, upon the spectator's right, is generally taken to be St. Liberale, a knightly saint of whom far less is known, even traditionally, than of St. George of Cappadocia. The name attached to the saint typified, is, however, scarcely material, or a subject for discussion; for both saints are of an almost entirely legendary nature, although rendered interesting by the beautiful myths that are enwrapped around their lives. The sole purpose of their representation which has to be kept in view, is in connection with the underlying ideas and feelings called forth by the sentimental imaginings embodied in the myths. “How far the story of St. George is literally true, is of no moment²; it is enough for us that a young soldier, in early days of Christianity, put off his armour, and ‘gave up his soul to his Captain, Christ’:³ and that his death did so impress the hearts of all Christian men who heard of it, that gradually he became to them the leader of a sacred soldiery, which conquers more than its mortal enemies, and prevails against the poison, and the shadow of pride, and death . . . He was thought of as chiefly exalted among Christian soldiers, and

¹ ‘*Stones of Venice*’ Vol. III, pp. 207-9; and E. T. Cook’s ‘*Studies in Rushin*,’ p. 251. ² See under Carpaccio, pp. 126 and 138. ³ Shakespeare’s

‘*Richard II*,’ Act iv, sc. 1; also see ‘*Henry IV (First part)*,’ Act i, sc. 1.

called, not only 'the *great* Martyr,' but the 'Standard-bearer' (Tropæophorus); whence he afterwards becomes the knight bearing the bloody cross on the argent field,¹ and the Captain of Christian war . . . It was not, so far as I know, until the more strictly Christian tradition of the armed archangel Michael confused its symbolism with that of the armed saint, that the dragon enters definitely into the story of St. George. The authoritative course of Byzantine painting, sanctioned and restricted by the Church in the treatment of every subject, invariably represents St. George as the Soldier-Martyr, or witness, before Diocletian, never as victor over the dragon."²

'THE HOLY FAMILY'—THE VIRGIN AND CHILD, WITH SAINTS.
Water-colour copy by Frank Randal.

This is another famous example of Giorgione's representation of saints in connection with the Madonna. The original position of the picture: whose portrait it is that is included in the group, worshipping before the Madonna, as the patron-donor of the work: and what were the circumstances connected with its production, are now unknown; but after becoming the property of the Dukes of Mantua, it passed into the possession of Louis XIV, and it is now included among the chief treasures of the Louvre (No. 38 in the collection). For perfect mastery of colour it is almost unrivalled by any other work, being very remarkable for the lovely luminosity of its deep, rich tones, and the fineness of quality that pervades it throughout. In regard to its composition it is scarcely so pleasing, the figures being but half or three-quarter length, and if considered relatively to each other, must be regarded as lacking in concentration, and in concurrence of action. But it is always to be remembered, in judging these great epoch-making works, that they are in nowise to be viewed from modern standpoints of art criticism: they are to be estimated wholly in

¹ The banner with St. George's cross is thus most usually represented (see Lippi's 'Nativity with St. George,' p. 47), as of the Red-cross knights generally; and is identical with the Resurrection banner so frequently placed in the hand of the risen Christ, as in Angelico's picture in the National Gallery (see p. 30) and in Carpaccio's 'St. Jerome' (p. 151); but the colours are occasionally reversed, as in this connection with St. Liberale.

² 'Fors Clavigera,' Vol. III, Letter xxvi, pp. 11-12.

relation to the intentions of the painter, and his power of expressing the purposes in his mind. It is not to be imagined, as is very commonly done, with much sagacious complacency, that because Giorgione was not born in the nineteenth century, that he consequently did not know that St. Sebastian was not really martyred in the presence of 'the holy family,' in company with St. Catherine of Alexandria, and the donor of the picture.¹ In the fifteenth century these 'anachronisms' now so cleverly discovered by erudite observers, who are ever ready to see objections, and to display their supposed learning, and powers of criticism, were of no account whatever; not because they were not recognised, as evident matters of fact: but because men of such deep, penetrative thought, *geniuses* possessing such extraordinary executive faculties as Bellini, Carpaccio, and Giorgione held at their ready command, were neither blinded by the superficialities of power and mind, nor encumbered by gross conceptions of facts, such as have since deprived both art-critics and craftsmen of the possibility of either realizing, or interpreting, the more noble ideas that prevailed in the mighty times of art. It has been left to Mr. Ruskin to first enlighten us on these points, and to put to shame the fables of presumptuous critical experts, whose vauntedly superior knowledge of technicalities has merely obscured the understanding of the world's greatest pictures.

Giorgione was, perhaps, the last of the great master-minds in the realm of art in Italy, who was able, by the force of this insight, to soar above the solid realisms of mundane existence: to ignore the base concretions which impede the flight of imagination: to set aside the heaped-up facts which clog the heavy wheels of mechanical, calculating minds.

'The beings of the mind are not of clay;
Essentially immortal, they create
And multiply in us a brighter ray,
And more beloved existence.'

'Childe Harold' Canto iv, Stanza 5.

Titian, with this power but little developed, failed precisely in the degree of its loss, even while under the force of its influence, as borrowed from his master; and all since him have inevitably

¹ See the above remarks of Mr. Ruskin, pp. 159-60.

failed, directly in proportion to the extent of the Realism and Sensualism which has been adopted as their standard, and established as their goal.¹

In its details it is, in many respects, attractively beautiful, apart from its colour; and every portion of the picture contributes to the general effect of the entire subject. The figure of St. Sebastian, whose expression of calm and even happy resignation is typically delineated, together with extraordinary power in the representation of flesh and the contours of the body, is extremely charming. The boughs of oak leaves form also an interesting character, and together with the deep blue of the distant mountains which provide so beautiful a background, render the balance of colour of the whole entirely perfect; and complete the setting of the picture, as of richly clustered rubies, emeralds, and sapphires, amid lustrous pearls and fine gold.

TITIAN [1477—1576].

“I believe it to be one of the essential signs of life in a true or fine school of art, that it loves colour; and I know it to be one of the first signs of death in the Renaissance schools that they despised colour.”—‘*The Stones of Venice*,’ Vol. II, p. 90.

More is known to history, on well-authenticated evidence, respecting Titian’s long and active life,—from his birth to his death, in his hundredth year,—than of many other famous Italian painters put together. So much, indeed, has been written in praise of him, from his own time downwards, in ample biographies; and his abundant productions are so generally known and appreciated, and so largely dealt with in almost every treatise upon art, that it is here unnecessary to give so full an account either of his works or of his life. But as the popularity of his work is largely of that nature, in the dissemination of which the ordinary critic has commonly taken for granted the many virtues that *may* (and undoubtedly *do*) belong to it, without sufficient understanding of its relativity to the work of an even *greater* genius,—his master Giorgione—and generally without an an-

¹ *Vide supra*, pages 9-10.

alytical examination of the individual properties belonging to it, it is necessary to lay special stress upon this essential fact, with regard to its origination. For the same reason is to be accounted the fact that "Correggio is popular with a certain set, and Vandyke with a certain set, and Rembrandt with a certain set; all of them great men, but of inferior stamp. And therefore Vandyke is popular, and Rembrandt is popular, and Murillo, —of all true painters the narrowest, feeblest and most superficial, —for those reasons the most popular. Nobody cares much, at heart, about Titian: only there is a strange undercurrent of everlasting murmur about his name, which means the deep consent of all great men, that he is greater than they—the consent of those who, having sat long enough at his feet, have found in that restrained harmony of his strength, that there are indeed depths of such balanced power, more wonderful than all those separate manifestations in inferior painters; that there is a softness more exquisite than Correggio's, a purity loftier than Leonardo's, a force mightier than Rembrandt's, a sanctity more solemn even than Raphael's.¹ . . . No painter's name is oftener in the mouth of the ordinary connoisseur, and no painter was ever less understood. His power of colour is indeed perfect, but so also is Bonifazio's. Titian's *supremacy* above all the other Venetians, except Tintoret and Veronese, consists in the firm truth of his portraiture, and more or less masterly understanding of the nature of . . . whatever he took in hand to paint; so that, without some correlative understanding in the spectator, Titian's work in its highest qualities must be utterly dead and unappealing to him."² (etc.)

Born among the lofty dolomitic mountains of Cadore, amid which the torrential waters of the Piave force their ceaseless course down from the upper ranges of the Carnic Alps, through the well-wooded country, and along the fertile valley to the shores of the great 'city in the sea,' where he developed his art, and where he died: he, first—but for Giorgione,—and alone of the

¹ 'The Two Paths,' § 57; but see also the preceding context, also §§ 58 and 59. A comparison between the work of Titian and Correggio is also discussed by Herr Kügler in his 'Handbook,' Vol. II, p. 591.

² 'Modern Painters,'

Vol. IV, p. 313.

great Italian painters, truly felt, and rendered faithfully, the sublime beauties of Nature, now regarded in its aspect as landscape,—combining together the character of picturesqueness with the facts of natural scenery. His home was in, or near, the little town of Pieve di Cadore, about seventy-five English miles distant from Venice. These were the surroundings of the dawn of Tiziano Vecelli's life.¹

His father, Gregorio di Conte Vecellio, or Vecelli, though a man of noble descent, needing to be thrifty, put his son at the early age of ten, under a master of his own town, Antonio Rossi. When about eighteen years old he worked under Sebastiano Zuccati, a mosaic painter at Treviso. But on his reaching Venice, he became a pupil of Gentile and Giovanni Bellini, then in the zenith of their fame—the latter of whose unfinished paintings for the Ducal Palace, he had the honour of completing: and it was not long before he became sufficiently qualified to be engaged as a fellow-worker in fresco-painting with both Tintoretto and Giorgione.

As already stated, he was closely associated with Giorgione, and continued to paint under his pupilage until the premature death of that master in the prime of his life, when he finished his (Giorgione's) many uncompleted works.² Several of these joint productions have so much in common in the workmanship, that it was not possible at the time they were painted to distinguish the character of the painters: but in many cases Giorgione is chiefly responsible for the work, although Titian's name is usually attached to them.³ This applies to both subject-pictures and portraits,⁴ in which, Vasari states, Giorgione

¹ In a petition addressed by himself in the year 1513 to the Council of Ten at Venice, he speaks of himself as 'Titiano of Serviete di Cadore.' See '*The Relation between Michael Angelo and Tintoret*,' p. 22, and '*Aratra Pentelici*,' (small edition) § 225. He usually signed his pictures with the Latinized form of his name, 'Ticianus.'

² *Vide supra*, pp. 157-8. Giorgione is believed to have been born in the same year as Titian; but according to some authorities, the master is said to have been a year or two older than his pupil.

³ On the differences in technical manipulation between the two painters, see Kügler's '*Handbook to the Italian Schools of Painting*,' Vol. II, p. 552.

⁴ Out of a total of about four hundred works attributed to Titian, more than a hundred and fifty are portraits.

excelled. As the last great *pupil* of the Venetian school, Titian may be considered to stand in a very similar relation to Giorgione, to that between Raphael and his master, Perugino, among the Florentines; and it is a notable coincidence that both Titian and Raphael form the chief culminating points in the history of art in Italy,—the crest of the wave which swept away its fame for ever.

"It has always been with me," wrote Mr. Ruskin in 1877, "an intended piece of work to trace the real method of Titian's study, and the changes of his mind. But I shall never do it now."¹

The special feature of his work is in his power of portraiture, the success of which is, necessarily, in precise ratio to the lack of imagination, and fineness of conception. Thus, notwithstanding the wonderful executive power at his command,² his subjects possess little, if any, beauty of thought: and fail entirely in conveying any poetic sentiment, or any subtle expression of imagery, and undercurrent of ideas, such as form the standard of excellence in the work of his predecessors.

This failing power was accompanied frequently by even faulty drawing, which mar some of his works. It has been reported by Vasari, who visited Titian with Michael Angelo in Rome, that the latter said, in criticism of Titian's picture of 'Jupiter and Danaë,' at which he was then working, that had his power of drawing been as great as his natural gifts, he would have produced works which none could have surpassed.

But his portraits, both for what they present, and the manner of their presentation, are among the artistic marvels of the world; and his influence upon all subsequent art in England, both in regard to portraiture and landscape, has been—whether for good or ill,—greater in its effect, probably, than that of any other Italian painter.

The testimony of Velasquez,—who was himself "among the very greatest of painters," respecting the quality of his workmanship, in comparison with others, is of especial value at the

¹ '*Guide to the Academy of Fine Arts at Venice*,' p. 46.

² "In technical mastership, in utmost skill of the brush, in artistic distribution of light and shade, no painter in Italy ever came up to Titian." — Morelli's '*Italian Masters in German Galleries*,' p. 167.

present time, because he had not only a thorough acquaintance with the works of all the great Italian masters, but also a personal knowledge of those living in his own day, "and never was a man so capable of judging." He looked with dislike at the work of Raphael, then commonly esteemed the greatest man that Italy had ever produced, and gave the palm to Titian, as the first of all. "Raphael's power, such as it was, and great as it was, depended wholly upon transcendental characters in his mind,—it is 'Raphaelesque,' properly so called; but Titian's power is simply the power of doing right. Whatever came before Titian, he did wholly as it *ought* to be done. Do not suppose that I am retracting in anywise . . the enthusiasm with which I have always spoken of another Venetian painter.¹ There are three Venetians who are never separated in my mind,—Titian, Veronese, and Tintoret. They all have their own unequalled gifts, and Tintoret especially has imagination and depth of soul which I think renders him indisputably the greatest man; but, equally indisputably, Titian is the greatest painter; and therefore the greatest painter who ever lived². . . [In comparison with Tintoret,] Titian is always *absolutely* right. You may imitate him with entire security that you are doing the best thing that can possibly be done for the purpose in hand. Tintoret is always *relatively* Right—relatively to his own aims and peculiar powers.³ But you must quite understand Tintoret before you can be sure what his aim was, and why he was then right in doing what would not be right always. If, however, you take

¹ See 'The Crown of Wild Olive,' § 87. ² 'The Two Paths,' §§ 57-8, and

69. ³ "Take for example the quality of imperfection in drawing form.

There are many pictures of Tintoret in which the trees are drawn with a few curved flourishes of the brush instead of leaves. That is, absolutely, wrong. If you copied the tree as a model, you would be going very wrong indeed. But it is *relatively*, and for Tintoret's purposes, right. In the nature of the superficial work you will find there must have been a cause for it. Somebody perhaps wanted the picture in a hurry to fill a dark corner. Tintoret good-naturedly did all he could—painted the figures tolerably—had five minutes left only for the trees, when the servant came. 'Let him wait another five minutes.' And this is the best foliage we can do in the time. Entirely, admirably, unsurpassably right, under the conditions. Titian would not have worked under them, but Tintoret was kinder and humbler." (*Loc. cit*)

the pains thus to understand him, he becomes entirely instructive and exemplary, just as Titian is: and therefore I have placed him among those who are 'always right,' and you can only study rightly with that reverence for him."¹

The absence of inspiration in most of his subjects, and the actuality of the presentment of his figures, are, without doubt, the immediate cause of his style being so readily affected by the less competent, less original, and less noble imitators who followed him.

It is instructive to note, as evidence of the change that was taking place in the patronage and domination of art at this period, (due largely to the extended classical learning immediately connected with the Aldine press), that, among his early works, and after painting 'Madonnas,' and other pictures for the churches, Titian executed for the Borghese Palace at Rome, a picture of 'Sacred and Profane Love.' Among the first of the Italian artists to give up the representation of the 'sacred love' upheld by the church,² that he might extend the application of portraiture to the concrete suggestion of the 'profane love' of mythological deities, and conceptions of Bacchanalian orgies for secular patrons, he readily appealed to the vulgar minds of such Flemish painters in the next generation as Rubens: and thus may be traced to him, more than to anyone else, the representation of the unrefined and sometimes coarse ideas, which have since been so extensively embodied in pictorial art, and which now prevail so largely in the work of the modern French school.

The effect of much of Titian's work upon later art has consequently been one of considerable degradation; and in a manner which is greatly to be deplored, on account of the many advantages following upon the rapidly acquired technical skill which was possessed by those who followed in his footsteps.

His works are so numerous, and so varied in character, that it is impossible, and quite unnecessary, to refer to them here, even briefly; and it only remains for us to consider his great masterpiece, 'The Entombment,' or 'Deposition of Christ,' as it is sometimes called, a copy of which is in this collection.

¹ 'The Two Paths,' Appendix I.

² *Vide supra*, pp. 6-9.

Titian was honoured throughout his life with the patronage of the Doges and the Senate of Venice, the Popes and Cardinals of Rome, and foreign Emperors: all whose portraits he painted.

He continued the practice of his art even when ninety-nine years of age, when he was struck with the plague which devastated Venice in the year 1576. Though fifty-thousand other victims of the scourge were refused the sacred rites of burial, Titian's body was permitted to be buried with all solemnity in the beautiful church of the Frari, for which he had painted, sixty years before, the large altar-piece of 'The Assumption of the Virgin,' (now in the Academy), and where a costly monument by Canova was erected to him, in 1852, by Emperor Ferdinand I. of Austria.

THE ENTOMBMENT OF CHRIST: AND STUDY OF PART OF NICODEMUS'S ROBE, IN THE SAME. *Water-colour copies by Frank Randal.*

These excellent studies were made in 1886 from Titian's grand master-piece in the Louvre collection in Paris. It is regarded by Mr. Ruskin as "the finest Titian in the Gallery,—glowing, simple, broad, and grand;" and he contrasts it with the 'Flagellation' (more properly called 'Christ crowned with thorns'), hanging next to it, as being in every way superior in its technical qualities. In the latter "the shades are brown, instead of grey, the outlines strong brown lines, the draperies broken up by folds, the lights very round and vivid, and foiled by deep shades; the flesh forms, the brightest lights, and the draperies subdued. In 1252 ['The Entombment'] every one of these conditions is reversed. Even the palest flesh is solemn and dark in juxtaposition with golden-white drapery; all the masses broad and flat, the shades grey, the outlines chaste and severe. It may be taken as an example of the highest dignity of expression, wrought out by mere grandeur of colour and composition¹. . . In all figure pictures sunshine is rarely a necessary

¹ Extract from Mr. Ruskin's diary, under date of August 17th, 1844, quoted by him in '*Præterita*,' Vol. II, pp. 183-4. The number of this picture here spoken of as '1252,' has since been changed to 446, and the Flagellation picture from '1251' to 445. See further, respecting the colour scheme of this picture, pages 101 and 103 here.

part of the expression ; and whenever it is introduced must be, to a certain extent, offensive . . All great work, whatsoever, of the highest school, *refuses* sunlight : and admits only a kind of glowing twilight, like that of Italy a quarter of an hour after sunset. Under these circumstances, choice must be made firmly and completely. Give up sunlight, and you may get Titian's twilight. Give up your 'Titianesque depth, and you may, by thorough study from nature, get some approximation to noonday's flame.'¹

"It is very curious, that in spite of all the talk about Titian, the principle of his colouring [the transition of tones] has never been understood. When Titian lowers the tones of his colours, he always lowers them without *changing* the colours. Pale blue he translates into ultramarine ; pale rose-colour into crimson ; pale sand-colour into deep brown ; and pale green into emerald green : but he never pollutes the blue sky with blackness, nor stains pale roses with clay."²

It has frequently been pointed out that there is a lack of power in the drawing of the disciples who bear their Master's body to the tomb. Thus it is remarked by Mrs. Jameson, that "the cloth, in which the bearers are making believe to lift it [the body], is not even drawn tight beneath the weight ; Joseph of Arimathea, who has the whole burden on his arms, and whose feet will soon be entangled in his own scarf, is putting forth no strength, while St. John's gentle hold of the dead hand will never support the figure for an instant."³ But although it may be true that his powers were not of the highest order, it must be remembered that the artist did not wish chiefly to represent, or in the least to emphasize, the physical side of the fact he was delineating, but rather the mental aspect of those engaged in performing their painful task. As observed by Dr. Kügler, "such strength and strain as would actually have been needed would have over-

¹ 'Academy Notes,' 1859, p. 24.

² *Notes on the French Exhibition*, 1858, p. 180. This sentence was written with reference to the failure which commonly characterises the colouring of the French painters, under criticism, who "always chill the colours of nature as they lower them, by toning everything with grey," etc. See also, '*Lectures on Art*,' etc., as quoted above, pp. 98, 100-103.

³ '*The History of our Lord*,' edited by Lady Eastlake (1890 edition), Vol. II, p. 241.

turned all the gravity which was Titian's chief aim" to depict, and "there is something that hushes remark in the subdued earnestness of those occupied in conveying the dead Saviour. . . . The grief of such noble beings as support the half-concealed body, is one of the most dignified and impressive things in the world."¹ As ably described by Mr. Heath, the two Marys, "standing a little apart, are watching, in hopeless anguish, the form as it is with difficulty borne from them, the one holding back, yet resting upon the other. A strange gleam from the stormy skies lights up the parts of the body which are not thrown into shade by the other figures, and reveals the different emotions on the faces of the actors in the scene, leaving in contrasting shadow the mound and its night-black tomb."² The extreme tenderness of the grieving Mary,—the harlot, of Magdala,—as she holds back and comforts the utterly broken-down and fainting mother, is expressed with beautiful pathos.

It is remarked by Dr. K gler that this work still shows the influence of Giorgione, and "is an instance of the manner in which all subjects ministered to his favourite forms of dignity, and tranquility."³

Titian's first sketch of the subject is in the Academy of Fine Arts at Vienna. Numerous copies of this picture occur in various galleries, and Titian is believed to have himself painted two replicas of the work, with but slight variations, one of which is at Madrid, and the other in the Manfrini Gallery, in Venice. Whether, or not, these are actually by Titian cannot be said for certain; but they are almost certainly of his time, and the variations favour the assumption that they are original. But what concerns us chiefly to know, beyond mere dispute of authenticity, is that the work was held in such esteem, that copies of it were in ready demand, of the full size of the original production. The small study of a portion of the drapery, drawn in full scale, illustrates the studious care which the artist always bestowed upon the apparel of his figures, as notably to be seen in his numerous well-known portraits.

¹ *'The Italian Schools of Painting,'* Vol. II, p. 598.
'Titian,' p. 38.

² R. F. Heath's
³ *'The Italian Schools of Painting,'* Vol. II, p. 598.

TINTORETTO [1518—1594.]

“What we want art to do for us is . . . to immortalize.”—‘*The Stones of Venice*,’ Vol. III, p. 49.

The practice of the fine arts in Venice, as already observed in the passages quoted in the introduction to this school,¹ was brought to its final conclusion by Tintoretto and Paul Veronese — ten years his junior,—at the close of the sixteenth century.

Jacopo Robusti, was born in the year 1518, and received the name of ‘Il Tintoretto’ (the little dyer) from the trade of his father, one for which Venice then was famous, and which, doubtless, contributed to his appreciative regard for colour. His great predecessors, the Bellini, Mantegna, and Giorgione, had then all passed away: Carpaccio was within a few years of his death; and among the influential painters, only Titian was left, then in his forty-second year. In Titian’s studio, indeed, Jacopo in his youth first acquired his skill in art, and soon excelled his master, so that he ceased to be recognised by him as a pupil. The events of his life are entirely connected with his art, which was the pride of his life; and for the honour of prosecuting it he was habitually contented with the barest means of subsistence, sometimes receiving no more than the cost of the materials he used.²

As in the case of several other of the now highly-esteemed painters of Italy, our knowledge of Tintoret’s works is due, almost entirely, to the writings of Mr. Ruskin, which have very greatly modified, or even reformed, the views of most of the chief art-critics respecting them. Thus, in the later editions of Dr. Kügler’s ‘Handbook of the Italian Schools of Painting,’ an apologetic footnote was found necessary, on account of “the scant justice done to the great master in the text, whose works are now better known, and more fully understood and appreciated in England, principally through the eloquent writings of Mr. Ruskin. It may be asserted with confidence that no painter has excelled him in nobility and grandeur of conception, and few in poetic intention. If in the execution of the gigantic works

¹ Pages 98-103.

² *Vide infra*, p. 177.

which he undertook [as previously criticised], he is, at times, hasty and careless, at others he shows himself a master of technical execution: and in the painting of flesh he is almost unequalled."¹

In the preface to his biography of the artist, Mr. W. R. Osler similarly acknowledges his great indebtedness to the works of Mr. Ruskin, with the remark that "there is no need to point out here the profound knowledge of the art of Tintoret which they contain."²

"Tintoret, I conceive [wrote Mr. Ruskin, in 1843] to be the most powerful painter whom the world has seen.³ . . . None of the great Italian colourists, except Giotto and Tintoret understood to the full the symbolic power of colour; they see only its beauty; but with those — Giotto and Tintoret — there is always, not only a colour harmony, but a colour secret. . . . Of course certain conventional colours were traditionally employed by all painters, but they only invent a symbolism of their own for every picture."⁴

He combines, in fulfilment of the precept he is said to have fixed as a motto in his studio, 'the drawing of Michael Angelo, with the colouring of Titian.' "We find Tintoret passing like a fire-fly from light to darkness in one oscillation, ranging from the fullest prism of solar colour to the coldest greys of twilight, and from the silver tinging of a morning cloud to the lava fire of a volcano: one moment shutting himself into obscure chambers of imagery, the next plunged into the revolutionless day of heaven, and piercing space, deeper than the mind can follow, or the eye fathom; we find him by turns appalling, pensive, splendid, profound, profuse; and, throughout, sacrificing every minor quality to the power of his prevalent mood. By such an artist it might, perhaps, be presumed that a different system of colour would be adopted in almost every picture, and that if a *chiaroscuro* ground were independently laid, it would be in a neutral

¹ *Loc. cit.*, Vol. II, p. 612.

² 'Tintoretto' ('The Great Artists' series), p. v. The reader is recommended to read Mr. Osler's admirable biography of the artist.

³ 'Modern Painters,' Vol. I, p. 86. It may be noted that Mr. Ruskin generally uses the Gallicised form of the name of this artist.

⁴ 'Mornings in Florence,' pp. 79-80.

grey, susceptible afterwards of harmony with any tone he might determine upon, and not in the vivid brown which necessitated brilliancy of subsequent effect. We believe, accordingly, that . . . the greater number of his large compositions will be found based on a grey shadow . . . Tintoret's well-known reply to the question, 'What were the most beautiful colours?'—'*Il nero, e il bianco*,' [black and white] is to be received in a perfectly literal sense, beyond and above its evident reference to abstract principle. Its main and most valuable meaning was, of course, that the design, and light and shade of a picture were of greater importance than its colour,—and this Tintoret felt so thoroughly that there is not one of his works which would seriously lose in power if it were translated into chiaroscuro,—but it implied also that Tintoret's idea of a shadowed preparation was in grey, and not in brown."¹

"He was prevented from being the most *perfect* painter in the world, partly by untoward circumstances in his position and education, partly by the very fulness and impetuosity of his own mind, partly by the want of religious feeling and its accompanying perception of beauty; for his noble treatment of religious subjects appears to be the result only of that grasp which a great and well-toned intellect necessarily takes of any subject submitted to it."² But, although the school of painting which he heads is always distinguishable generically as being "deficient in sentiment, and continually offending us by the want of it, it is yet full of intellectual power and suggestion:"³ and "the mind of Tintoret, incomparably more deep and serious than that of Titian, casts the solemnity of its own tone over the sacred subjects which it approaches, and sometimes forgets itself into devotion;⁴ but the principle of treatment is altogether the same as Titian's: absolute subordination of the religious subject to purposes of decoration or portraiture."⁵

Humble in his circumstances throughout his life, and without any regard for the accumulation of monetary reward for his

¹ 'On the Old Road,' Vol. I, pp. 186-7.

² 'Modern Painters,' Vol. I,

p. 86.

³ 'Ariadne Florentina,' § 261.

⁴ See the preliminary remarks on the Italian Schools of Painting, quoted on pp. 6-8; also p. 100.

⁵ 'Stones of Venice,' Vol. I, p. 11.

craftsmanship, he industriously pursued his calling, unaffected by the jealous estrangement of the great master (Titian), who had refused to teach him, and who nominated another than he to decorate the Library of St. Mark for the Senate. He felt that, as Mr. Goschen has tersely expressed in words, "a livelihood is not a life,"¹ and quietly devoted himself, life and soul, to the practical utterance of his exalted mind in imaginative representations upon the walls of the great institutions in his city which he proudly venerated.

So prolific was this extraordinary painter that, notwithstanding the entire destruction of many of his productions,—including the whole of his innumerable fresco works upon the exterior walls of buildings,²—at the end of the last century about two hundred of his large pictures remained upon the walls of the public buildings in Venice. The majority of these are still to be seen in their original situations, including the series of fifty-seven immense pictures painted for the Scuola di San Rocco, in most of which the figures are life-size.

The rapidity with which he worked was such that he received the nickname of 'Il Furioso.' His contemporary Sebastiano del Piombo said of him that he could paint as much in two days as would occupy himself two years; and on the occasion of a competition of designs being called for, Tintoret submitted a completed picture, instead of merely the drawing that was expected of him.

Like Turner,—in some of whose pictures the influence of Tintoretto may distinctly be recognised,—he preferred to work alone, refusing to permit even his most intimate friends to enter his remotely situated work-room.

His most important works, which it would be impossible to enumerate or particularize here, are those which he was proud to execute for the Senate (in the Ducal Palace), and the schools of St. Roch and St. Mark; but of the churches in Venice there are no less than eighteen possessing examples from his hand, among which that of S. Giorgio Maggiore may be named for the

¹ In his eloquent address to the Liverpool Institute students, in 1877,—recently printed,—on '*The Cultivation of the Imagination*,' (p. 13). ² *Vide supra*, p. 36.

exceptionally fine series of large unrestored pictures it contains. Comparatively few of his works exist out of Venice, though at least forty are included in the great national collections of Europe. Our own National Gallery contains at present only two examples: 'St. George and the Dragon,' and 'Christ washing his disciples' feet'; while about twenty other pictures by him are in private possession in England, and occasionally to be seen on the walls of the Royal Academy, at the loan exhibitions.

At the advanced age of seventy-six, his end being accelerated by his devotion to his art, and by his grief at the loss of his daughter, he died in the year 1594. He was buried in the church of Santa Maria dell'Orto, near to his home; and with which he was constantly associated during his life-time.¹

THE 'PARADISE,' IN THE DUCAL PALACE.

The following studies in Water-colour, by Signor Angelo Alessandri, are of certain selected portions of the picture only:—

- (a) ADAM AND EVE, ST. JOHN THE EVANGELIST, AND OTHER SAINTS.
- (b) ADAM AND EVE SEPARATELY, ON A LARGER SCALE.
- (c) ST. JEROME, AND OTHER SAINTS.
- (d) THE SAME GROUP: RAPID SKETCH FOR COLOUR ONLY.
- (e) ST. GREGORY, ST. AUGUSTINE, ST. MONICA, ETC.

"If any painter of real power wishes to study this master, let him be content with the 'Paradise' of the Ducal Palace, and the school of St. Roch, where no harmful re-painting has yet taken place."²

The great ambition of all the foremost painters of Venice, from the Bellini downwards, was to be permitted to decorate the walls and ceiling of the 'Gran Consiglio' Chamber, more than any other of the grand apartments of the Ducal Palace; and, after more than one serious conflagration, in which some of

¹ Several of his finest pictures remain in this building, but they are now mostly, like the entire church, spoilt by restoration; and even his monument has been removed from its proper situation. ² *Venice Academy Catalogue*, pp. 47-48.

the finest productions of his predecessors perished, it was reserved for Tintoretto to here produce his greatest masterpiece. The Council Chamber itself was finally completed in the year 1523, when the Senate first met there in solemn conclave.

An earlier picture of 'Paradise,' painted by Guariento, of Padua, in 1365, had once hung upon the wall now occupied by this grand work, but in the fire of 1574 that painting was destroyed.¹

This picture is the largest canvas ever painted, and covers the entire end of the party-wall between the second and third windows at the eastern end of the Great Council Chamber,²—with the exception of the lower part occupied by the Council stalls,—the dimensions of the canvas being no less than eighty-four feet in width, and thirty-four in height.³

The work was commenced by the artist in the year 1588, when seventy years of age, and was undertaken by him at his own urgent request, for the bare cost of his materials: he esteeming the honour conferred upon him by permission to paint such a work in itself a sufficient reward. "No good work in this world was ever done for money, nor while the slightest thought of money affected the painter's mind . . . A real painter will work for you exquisitely, if you give him bread and water and salt; and a bad painter will work badly and hastily, though you give him a palace to live in, and a principedom to live upon. Turner got, in his earlier years, half-a-crown a day and his supper—not bad pay, either,—and he learnt to paint on that. A great work is only done when the painter gets into the humour for it, likes his subject, and determines to paint it as well as he can, whether he is paid for it or not."⁴

The painting of so vast a work occupied the greater part of Tintoret's remaining life, being almost his final painting. It is recorded by Ridolfi, that being "loaded with years, he found the fatigue caused by climbing up and down ladders so often, too great for his strength. His son Domenico was therefore of great help to him in painting the embroideries, &c."⁵

¹ See '*The Stones of Venice*,' Vol. II, p. 303.

² See *Ibid.*, p. 286.

³ Kügler's '*Handbook*,' Vol. II, p. 615.

⁴ '*A Joy for Ever*,' pp. 100 and 107.

See also pp. 175 and 180, here.

⁵ '*Maraviglie dell' Arte*,' by Cavalier Carlo

With regard to its magnitude, "if a picture is good, it is better for being large, because it is more difficult to paint large than small,¹ and if colour is good, it *may be* better also for being bright . . . Nothing comes near Tintoret for colossal painter's power as such.² Tintoret has to paint the whole end of the Council Hall at Venice. An orthodox decorator would have set himself to make the wall look like a wall — Tintoret thinks it would be better, if he can manage it, to make it look a little like Paradise; stretches his canvas right over the wall, and his clouds right over his canvas, brings the light through his clouds — all blue and clear, zodiac beyond zodiac; rolls away the vapor-

Ridolfi, as quoted by Mr. Osler in his life of the artist, which see for further extracts (pp. 76-78) respecting the circumstances under which the painting was executed. Scaffolding was erected for the work in the School of the Misericordia, where the canvas was stretched, conveniently near to his house.

¹ "The smaller and more highly finished works of any great master are usually his worst. . . On the other hand, the most precious works of any noble painter are usually those which have been done quickly, and in the heat of the first thought, on a large scale, for places where there was little likelihood of their being well seen, or for patrons from whom there was little prospect of rich remuneration. In general, the best things are done in this way, or else in the enthusiasm and pride of accomplishing some great purpose, such as painting a cathedral, or a campo-santo from one end to the other, especially when the time has been short, and circumstances disadvantageous. Works thus executed are of course despised, on account of their quantity, as well as their frequent slightness, in the places where they exist; and they are too large to be portable, and too vast and comprehensive to be read on the spot, in the hasty temper of the present age. [See, respecting the Campo Santo at Pisa, p. 37]. They are, therefore, almost universally neglected, whitewashed by custodes, shot at by soldiers, suffered to drop from the walls piecemeal in powder and rags, by society in general. . . Many of the pictures on the ceilings and walls of the Ducal Palace, by Paul Veronese and Tintoret, have been more or less reduced by neglect, to this condition." But this disregard is less injurious than the positive evils of 'restoration' to which these great master-pieces are subjected "by public bodies, who will not pay five pounds to preserve a picture, but will pay bad painters fifty to repaint it. When in Venice in 1851-2 I heard the process threatened to the 'Paradise' at the extremity of the Sala del Gran Consiglio, which is yet in tolerable condition, and the most wonderful piece of pure, manly, and masterly oil-painting in the world."—*'Stones of Venice,'* Vol. II, pp. 372-3. See, also the previous footnote on p. 32, and the references in the second footnote of page 37.

² *'Guide to the Academy at Venice,'* pp. 8 and 10.

ous flood from under the feet of the saints, leaving them at last in infinitudes of light.”¹

“I found it impossible to count the number of figures in this picture, of which the grouping is so intricate, that at the upper part it is not easy to distinguish one figure from another: but I counted a hundred and fifty important figures in one half of it alone; so that, as there are nearly as many in subordinate positions, the total number cannot be under five hundred . . . The picture is Tintoret’s *chef-d’œuvre*, and so vast that no one takes the trouble to read it, and therefore less wonderful pictures are preferred to it. I have not myself been able to study more than a few fragments of it, all executed in his finest manner; but it may assist a hurried observer to point out to him that the whole composition is divided into concentric zones, represented one above another like the stories of a cupola, round the figures of Christ and the Madonna, at the central and highest point: both these figures are exceedingly dignified and beautiful. Between each zone or belt of the nearer figures, the white distances of heaven are seen filled with floating spirits. The picture is on the whole wonderfully preserved.”²

“For the range and grasp of intellect, this work indicates a faculty of imagination, as facile as it is magnificent—the greatest ever reached by human intellect in the arts³. . . I have no hesitation in asserting it to be by far the most precious work of art of any kind whatsoever, now existing in the world; and it is, I believe, on the eve of final destruction; for it is said that the angle of the great council-chamber is soon to be rebuilt; and that process will involve the destruction of the picture by removal, and, far more, by repainting. I had thought of making some effort to save it by an appeal in London, to persons generally interested in the arts; but the recent desolation of Paris has familiarized us with destruction, and I have no doubt the answer to me would be, that Venice must take care of her own⁴. . . The very fact that we despise the great art of the past

¹ ‘*The Two Paths*,’ § 75.

² ‘*Stones of Venice*,’ Vol. III, p. 286.

³ ‘*Catalogue of Drawings (Standard Series) in the University Galleries at Oxford*,’ p. 20.

⁴ ‘*Aratra Pentelici*,’ (published in 1872) § 243.

shows that we cannot produce great art now. If we could do it, we should love it when we saw it done,¹ and if we really cared for it, we should recognise it and keep it; but we don't care for it. It is not art that we want: it is amusement, gratification of pride, present gain,—anything in the world but art. ‘Let it rot: we shall always have enough to talk about and hang over our sideboards!’² . . . But remember, at least, that I have borne witness to you of the treasures that we forget, while we amuse ourselves with the poor toys, and the pretty or vile arts, of our own time. The years of that time have perhaps come, when we are to be taught to look no more to the dreams of painters, either for knowledge of judgment, or of Paradise . . . Our Earth is now encumbered with ruin, our Heaven is clouded by Death. May we not wisely judge ourselves in some things now, instead of amusing ourselves with the painting of judgments to come!”³

Happily, however, the destruction that was thus threatened about 1870 was in good time averted, and the work practically remains uninjured still. For further remarks respecting the mode of treatment of the great works of art in Italy within recent times, and with little if any improvement in the present day, see ‘A Joy for Ever’ (pp. 83-6), the consideration of which led Mr. Ruskin to write thus:—“Now all this might soon be put an end to, if we English, who are so fond of travelling in the body, would also travel a little in soul! . . . We are making enormous and expensive efforts to produce new art of all kinds, knowing and confessing all the while that the greater part of it is bad; but . . . all the while taking no thought whatever of the best possible pictures, and statues, which require nothing but to be taken common care of, and kept from damp and dust. We let the walls fall that Giotto patterned, and the canvases rot that Tintoret painted, and the architecture be dashed to pieces that St. Louis built . . . Don't think I use my words vaguely or generally: I speak of literal facts.” It is our duty as a nation, rather to leave the great things,—“the destruction of whole provinces in war, which it may not be any business of ours to prevent,—and think of the destruction of poor little pictures in

¹ See p. 103.

² ‘A Joy for Ever,’ p. 90.

³ ‘Aratra Pentelici,’ § 243.

peace, from which it surely would not be much out of our way to save them . . . The motive of gratitude, as well as that of mercy, ought not to be without its influence" on those who see "the treasures which this poor Italy has given to England. Remember, all these things that delight you here were *hers*—hers either in fact or in teaching; hers, in fact, are all the most powerful and most touching paintings of old time that now glow upon your walls; hers in teaching are all the best and greatest of descendant souls—your Reynolds¹ and your Gainsborough never could have painted but for Venice; and the energies which have given the only true life to your existing art were first stirred by voices of the dead that haunted the Sacred Field of Pisa."²

"Consider of it yourselves The subject is one which should certainly be interesting to you in one of two ways. If you never expect to be judged for any of your own doings, and the tradition of the coming of Christ is to you as an idle tale—still, think what a wonderful tale it would be, were it well told [see the continuation³] . . . But take it the other way. Suppose you believe, be it never so dimly or feebly, in some kind of Judgment that is to be . . . the picture, if it is a good one,—and this 'Last Judgment' of Tintoret's is the most sublime picture in existence—should have a deeper interest, surely, on *this* postulate."⁴

¹ Sir Joshua himself fully recognised his indebtedness to the Venetians, and declared that "the works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend." But see '*On the Old Road*,' Vol. I, pp. 223-30.

² '*A Joy for Ever*,' pp. 87-8, 83, and 82. Not the least destructive course that is actively pursued in Italy, if the works are at all attended to, is, however, as described already in these pages, by the employment of idle painters for the sake of lucre. Mr. W. Roscoe Osler, in his life of this master, most truly remarks on this point, that "the restoration of a master's work is as much a total impossibility as would be the re-writing of the musician's score, or of a play by Shakespeare, if it had been destroyed. The actual destruction of a picture never commences until it is in the restorer's hand, except of course in the case of fire. If the restorers, instead of venturing to lay their strokes on the films of Titian and Raphael, would devote themselves to replica-painting, their business might be turned from one of the saddest trades possible to a beneficent and worthy one." (*Loc. cit.*, p. 27).

³ Confer also '*Lectures on Art*,' §§ 83-86. ⁴ '*Aratra Pentelici*,' § 240; see also p. 203, § iv, in the same volume.

A full description of the subject follows in the text, with the names of all the principal saints, apostles, prophets and angels figuring in the vast assembly.

Nothing within the range of art can be at all compared with this majestic work. It is, (as happily suggested by Mr. Osler), like the harmonious music of a symphony by Beethoven, bursting forth in melodious rhapsody: and recalling the strains of Hadyn, and the 'Hallelujah' chorus of Handel,—with full orchestration of intense colour instead of volume of sound, the chiaroscuro of tone taking the place of instrumentation. Its conception is so deep, so broad, so high, that it is impossible to entirely grasp its purport without prolonged acquaintance with it. At first it will, most probably, be thought but little else of than as a huge painted canvas; and the circumstances under which it can properly be understood and appreciated, if considered only as a grand Miltonic poem in glowing colour, are commonly unattainable by most spectators, as they pass through the various apartments of the Palace. It requires to be studied piece by piece, day by day, before the entire harmony of all its parts—the radiating glory which overspreads the whole, and glows between the shadowing circled clouds of saints and prophets—can be perceived and truly felt. It is Tintoret's embodiment of the religious faith of immortality, conceived of as a final conflagration of glorious sunset upon the spiritual world of Venice,—“the angel of the sea rising swiftly in the centre of the picture, praying for [her] safety”¹,—with God, the Almighty Father, as the eternal Sun of Righteousness—‘King of Kings, and Lord of Lords,’—whose effulgent light irradiates the whole expanse of heavenly cumulus clouds and cirrus circles of that angelic host which no man can number, and who shall reign for ever and ever!

Need we wonder that Tintoretto was keenly susceptible in regard to the necessity of the reservation of criticism upon such a conception until mature judgment, which can never be properly formed without prolonged acquaintance with the subject, might be justly exercised?

¹ Osler's '*Tintoretto*,' p. 75.

The studies included here, represent :—in one drawing (*e*), a portion on the right, with three of “the four great teachers and law givers—St. Ambrose, St. Jerome, St. Gregory, and St. Augustine: behind St. Augustine stands his mother, watching him, her chief joy even in Paradise¹. . . Mary Magdalene is on the right, behind St. Monica, and lowest of all, Rachel among the angels of her children, gathered now again to her for ever.”² Another drawing (*c*) shows the chief of the four teachers,—St. Jerome. “All this side of the picture is kept in glowing colour,—the four Doctors of the church have golden mitres and mantles, except the Cardinal, St. Jerome, who is in burning scarlet, his naked brest glowing, warm with noble life,—the darker red of his robe relieved against a white glory.”³ Two other studies (*a*) and (*b*) represent a group, in the centre of which are Adam and Eve “both floating unsupported by cloud or angel. Eve’s face is, perhaps, the most beautiful ever painted by Tintoret,—full in light, but dark-eyed. Adam floats beside her, his figure fading into a winged gloom, edged in the outline of fig-leaves.”⁴

Although Tintoretto is not known to have ever practised the sculptor’s art, the influence of his study of sculpture is a marked characteristic in his work. So strongly, indeed, has Mr. Ruskin felt this influence that he has established the existence of a close relation between his productions and those of the combined arts of Michael Angelo.⁵ Thus, “Tintoret entirely conceives his figures

¹ See also ‘*The Pleasures of England*,’ p. 161. ² ‘*Aratra Pentelici*,’ § 242.

³ *Ibid.*, § 241.

⁴ *Ibid.*, § 242. On the representation of St. Christopher,

who is likewise included here, and the beautiful symbolism of the myth, see also ‘*The Road-side Songs of Tuscany*,’ p. 310. ⁵ See his important

treatise entitled ‘*The Relation between Michael Angelo and Tintoret*,’ published in separate pamphlet form; but also included in the later editions of ‘*Aratra Pentelici*,’ as the final lecture of that course. He there observes, in a footnote on page 31 of the pamphlet (p. 266 in the volume), that “Tintoret dissected, and used clay models, in the true academical manner, and produced academical results thereby; but all his fine work is done from life, like that of the Greeks.” It is stated by the artist’s biographer, whom we have previously quoted, that “he used to attend the anatomy schools, and modelled his sculptures from the dead form, imparting to his models a far more complete character than had been customary. These finely moulded

as solid statues: sees them in his mind on every side; detaches each from the other by imagined air and light; and foreshortens, interposes, or involves them, as if they were pieces of clay in his hand. Michael Angelo, on the contrary, conceives his sculpture partly as if it were painted; and using his pen like a chisel, uses also his chisel like a pencil¹. . . Nearly every existing work by Michael Angelo is an attempt to execute something beyond his power, coupled with a fevered desire that his power may be acknowledged . . . Tintoret, on the contrary, works in the consciousness of supreme strength, which cannot be wounded by neglect, and is only to be thwarted by time and space. He knows precisely all that art can accomplish under given conditions; determines absolutely how much of what can be done he will himself for the moment choose to do; and fulfils his purpose with as much ease as if, through his human body were working the great forces of nature. Not that he is ever satisfied with what he has done, as vulgar and feeble artists are satisfied. He falls short of his ideal, more than any other man; but not more than is necessary; and is content to fall short of it to that degree, as he is content that his figures, however well painted, do not move nor speak. He is also entirely unconcerned respecting the satisfaction of the public.² He neither cares to display his strength to them, nor to convey his ideas to them; when he finishes his work, it is because he is in the humour to do so; and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes."³

figures, sometimes draped, sometimes free, he suspended in a box made of wood, or of card-board for his smaller work, in whose walls he made an aperture to admit a lighted candle."—'Tintoretto,' by W. R. Osler, p. 25.

¹ 'Aratra Pentelici,' § 209. On the other hand, when painting his huge 'decorative' figures on the ceiling of the Sistine Chapel, he made them as deceptively like sculpture as possible, without any regard to fitness; and the heaviness of the ponderous sprawling figures adds doubly to the general ugliness of the effect of these decorations. ² "But he is to be blamed in this—that he thinks as little of the pleasure of the public, as of their opinion. A great painter's business is to do what the public ask of him, in the way that shall be helpful and instructive to them," etc.—*Ibid.*, § 224. ³ 'Aratra Pentelici' (small edition), § 223. See the first footnote, on page 178 here.

The sphere in art in which Michael Angelo chiefly made himself known, was in his work as a sculptor. "Of the splendid art of painting in oils,—the art of arts,—Michael Angelo understood nothing . . . he had neither the skill to lay a single touch of good oil-painting, nor the patience to overcome even its elementary difficulties; and he understood even fresco imperfectly."¹

"The chief reason why we all know the 'Last Judgment' of Michael Angelo, and not the 'Paradise' of Tintoret, is the same love of sensation which makes us read the 'Inferno' of Dante, and not his 'Paradise'²; and the choice, believe me, is our fault, not his; some farther evil influence is due to the fact that Michael Angelo has invested all his figures with picturesque and palpable elements of effect, while Tintoret has only made them lovely in themselves and has been content that they should *deserve*, not demand, your attention . . . The waves of hair in a single figure of Tintoret's—the Mary Magdalen of the Paradise—contain more intellectual design in themselves alone, than all the folds of unseemly linen in the Sistine Chapel put together . . . Now, though in nearly all his greater pictures, Tintoret is entirely carried away by his sympathy with Michael Angelo, and conquers him in his own field,—outflies him in motion, outnumbers him in multitude, outwits him in fancy, and outflames him in rage,—he can be just as gentle as he is strong; and that Paradise, though it is the largest picture in the world, without any question, is also the thoughtfullest, and most precious."³

A picture of 'Paradise' by Tintoretto, very similar in composition, painted on a small scale, and which is now in the Louvre collection (No. 336), is believed to be a preliminary study for this great picture: while a second original study by the artist was purchased by Velasquez, while at Venice, about the year 1650, for Philip IV of Spain, which is now in the Prado Gallery at Madrid.⁴ "Another study, finely preserved, and showing the same arrangement as the picture, is said to be in the possession of the family of Mocenigo at Venice."⁵

¹ *Ibid.*, § 227; and on the injurious effect upon art produced by Michael Angelo, see § 163.

² *Cf. supra*, pp. 33 and 89-90.

³ 'Avatra Pentelici,'

§ 236. ⁴ See Kügler's 'Hand-book,' Vol. II, p. 616.

⁵ 'Tintoretto,' by

W. R. Osler, p. 77.

THE SCHOOL OF SAN ROCCO SERIES.

Of the magnificent series of masterpieces by Tintoretto which cover the walls and ceiling of the large rooms of this historic building, now rendered famous for these works alone, Mr. Ruskin desired to acquire very many studies, which he intended to be produced by the copyists he had trained. As yet there are on view but two studies, both, however, admirable productions by Signor Alessandri, of Venice: although others are obtainable.

THE VISITATION,—ST. ELIZABETH AND THE VIRGIN. *Water-colour study by Angelo Alessandri.*

This copy was made, in the year 1880, mainly for the faces and the general tones of colour, which are so characteristic of the artist; and it is pronounced by Mr. Ruskin to be "as good as can possibly be." The original is "a small picture, painted in Tintoret's very best manner; exquisite in its simplicity, unrivalled in vigour, well preserved, and, as a piece of painting, one of the most precious in Venice."¹ It does not show any of his high inventive powers; nor can a picture of four middle-sized figures be made a proper subject of comparison with large canvases containing forty or fifty; but it is, for this very reason, painted with perfect ease, and yet with no slackness either of affection or power. It is, besides, altogether free from the Renaissance taint of dramatic effect. The gestures are as simple and natural as Giotto's, only expressed by grander lines, such as none but Tintoret ever reached. The draperies are dark, relieved against a light sky, the horizon being excessively low, and the outlines of the drapery severe. The picture is hung about thirty feet above the eye, but by looking at it in a strong light, it is discoverable that the St. Elizabeth is dressed in green and crimson, the Virgin in the peculiar red which all great colourists delight in—a sort of glowing brick colour or brownish scarlet, opposed to a rich golden brownish black; and both have white kerchiefs, or drapery, thrown over their shoulders . . . Tintoret's

¹ Mr. W. R. Osler, in his biography of Tintoret (p. 57), similarly observes, in corroboration of a verdict which may appear to many somewhat extravagant, that "though very dark, this picture is, to our thinking, one of the finest pieces of colour and effect in existence."

greatness hardly ever shows more than in the management of such sober tints.² . . . Zacharias leans on his staff behind them in a black dress with white sleeves. The stroke of brilliant white light, which outlines the knee of St. Elizabeth, is a curious instance of the true instinct of the great painter in relieving his dark forms by a sort of halo of more vivid light, which, until lately, [shown by photography to be entirely accurate] one would have been apt to suppose a somewhat artificial and unjustifiable means of effect . . . The light which is fit for a historical picture is that tempered semi-sunshine of which, in general, the works of Titian are the best examples, and of which this picture, [amongst other specified works of Tintoret, and, in general, the finest works of the master], is a perfect example; but Tintoret was not a man to work in any formal or systematic manner; and, exactly like Turner, we find him recording every effect which Nature herself displays. Still, he seems to regard the pictures which deviate from the great general principle of colourists rather as 'tours de force' than as sources of pleasure; and I do not think there is any instance of his having worked out one of these tricky pictures with thorough affection, except only in the case of the 'Marriage at Cana.' By tricky pictures, I mean those which display light entering in different directions, and attract the eye to the effects rather than to the figure which displays them."¹

SAINT SEBASTIAN. *Water-colour drawing by Angelo Alessandri.*

St. Sebastian, like St. Roch,² was the patron saint invoked in times of plague and pestilence. He was born at Narbonne,

¹ Occasionally, however, he revelled in colours of greater depth, so as even to "approach the conditions of glass-painting," as in his 'Marriage at Cana,' in which he "unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's."— '*Stones of Venice*,' Vol. III, p. 346; see also § xxvii, p. 19.

² '*Stones of Venice*,' Vol. III, pp. 323-5 and 288. ³ St. Roch lived in the early part of the fourteenth century, and during a great plague which overspread a city he was visiting, he—being of noble parents, and having vast possessions—employed himself in supporting and nursing the sick in the hospitals, falling a victim to the disease himself, which, though not affecting him fatally, disfigured him so much that he became unrecognisable, and was imprisoned under his own uncle's orders as a spy. After lying for five

about the middle of the third century, and though serving as an officer in the Roman army, he was secretly a Christian, and used his power to the utmost to protect those he sympathised with from the tyrannous rule of the Emperor Diocletian. He exhorted several who had to endure painful torture to be steadfast and brave to the death; and, the Emperor failing to persuade him from his conduct, despite his love for him, ordered him to be shot by arrows. According to some accounts he was not struck vitally, and becoming restored to life again, confronted the Emperor to plead with him. Diocletian, amazed at seeing him alive again, and enraged at his words, instantly caused him to be put to death by clubs.

The incident of the martyrdom, as most generally understood, was a favourite one for treatment by the Italian painters; and, whatever the record of historians, the saint is usually represented, either in the extremity of his last moments, or, as here, with his lifeless body transfixed with the fatal darts. An example by Giorgione has already been mentioned, and the National Gallery contains a noted representation of the subject by Pollaiuolo.

Note especially with regard to the painting of this heroic figure, that "when Titian or Tintoret look at a human being, they see at a glance the whole of its nature, outside and in, all that it has of form, of colour, of passion, or of thought; saintliness, and loveliness; fleshly body, and spiritual power; grace, or strength, or softness, or whatsoever other quality, those men will see to the full, and so paint, that, when narrower people come to look at what they have done, everyone may, if he chooses, find his own special pleasure in the work."¹

"This is one of the finest pictures in the San Rocco School, and assuredly the most majestic St. Sebastian in existence,—as

years in the dungeon, he died, and his name and history were revealed miraculously; whereupon "his uncle, full of remorse for his unconscious injustice, buried him with great honour in his native town of Montpelier," in the Languedoc country, in the year 1327.—*Vide* Mr. E. A. Greene's *Saints and their Symbols*, pp. 166-7.

¹ *The Two Paths*, § 57. See further on this comparison, pages 7 and 101-3 here; also under Titian, p. 164.

far as mere humanity can be majestic,—for there is no effort at any expression of angelic or saintly resignation: the effort is simply to realize the fact of the martyrdom, and it seems to me that this is done to an extent not even attempted by any other painter.¹ I never saw a man die a violent death, and therefore cannot say whether this figure be true or not; but it gives the grandest and most intense impression of truth. The figure is dead, and well it may be, for there is one arrow through the forehead and another through the heart; but the eyes are open, though glazed, and the body is rigid in the position in which it last stood, the left arm raised and the left limb advanced, something in the attitude of a soldier sustaining an attack under his shield, while the dead eyes are still turned in the direction from which the arrows came: but the most characteristic feature is the way these arrows are fixed. In the common martyrdoms of St. Sebastian they are stuck into him here and there like pins, as if they had been shot from a great distance and had come faltering down, entering the flesh but a little way, and rather bleeding the saint to death than mortally wounding him: but Tintoret had no such ideas about archery. He must have seen bows drawn in battle, like that of Jehu when he smote Jehoram between the harness: all the arrows in the saint's body lie straight in the same direction, broad-feathered and strong-shafted, and sent apparently with the force of thunderbolts; every one of them has gone through him like a lance, two through the limbs, one through the arm, one through the heart, and the last has crashed through the forehead, nailing the head to the tree behind, as if it had been dashed in by a sledge-hammer. The face, in spite of its ghastliness, is beautiful, and has been serene; and the light which enters first and glistens on the plumes of the arrows, dies softly away upon the curling hair, and mixes with the glory upon the forehead. There is [scarcely] a more remarkable picture in Venice, and yet I do not suppose that one in a thousand of the travellers who pass through the Scuola so much as perceive there is a picture in the place which it occupies.”¹

¹ *Vide supra*, p. 133, with reference to Mantegna's similar delineation of the subject. ² ‘*Stones of Venice*,’ Vol. III, p. 333.

UNCLASSED PAINTERS.

"Artists are divided by an impassable gulf into the men who can paint, and who cannot. The men who can paint often fall short of what they should have done; are repressed, or defeated, or otherwise rendered inferior one to another; still there is an everlasting barrier between them and the men who cannot paint—who can only in various popular ways pretend to paint. And if once you know the difference, there is always some good to be got by looking at a real painter—seldom anything but mischief to be got out of a false one; but do not suppose real painters are common."—*The Two Paths*, Appendix I.

Although it is generally true that the art of any province, or country, when considered as native to the particular locality, is traceable, more or less directly, to some outside source, and is therefore, but as the new growth of a healthy tree transplanted into a different kind of soil, there are nevertheless some individuals whose productions are so much influenced by the different environment of their lives, that the outcome of their genius is as novel in character as the varying form of some strangely aberrant flower. Thus it is, that there have, in all ages, been men who, by some chance travel, it may be, have grafted new thoughts upon their own ideas, and whose individuality is so distinct, that their work cannot be said to belong to any formulated class, or preconceived type. Such work is usually so spontaneously eccentric that it can rarely be immediately appreciated by those of the time, or, at all events, sufficiently to permit of its being imitated by others; and these artists consequently had few, if any, pupils, and formed no distinct school to which their name could be attached. They rarely aimed at the expression of beauty simply for its own sake, and sometimes even perverted nature by their warped interpretation of her sterner facts. They gave us, instead, the creations of their own genius: new conceptions, which were mostly of such a strange order, and so enigmatical, that their solution remained un-

resolved for even centuries. Such men are as comets in the sky: phenomena that are different in nature from the planets of the system of the universe in which the attendant satellites and nebulous stars of various magnitude are all involved, as pupils around their masters; requiring to be viewed apart, as *sui generis*, and to be judged of by their own standard alone.

"Schools of art become higher," as Professor Ruskin observes, "in exact proportion to the degree in which they apprehend and love the beautiful. Thus, Angelico, intensely loving all spiritual beauty, will be of the highest rank; and Paul Veronese and Correggio, intensely loving physical and corporeal beauty, of the second rank; and Albert Dürer, Rubens, and in general the Northern artists [German, Flemish, and Dutch], apparently insensible to beauty, and caring only for truth, whether shapely or not, of the third rank; and Teniers and Salvator, Caravaggio, and other such worshippers of the depraved, of no rank, or as we said before, of a certain order in the abyss.

"The corruption of the schools of high art, so far as this particular quality is concerned, consists in the sacrifice of truth to beauty. Great art dwells on all that is beautiful; but false art omits or changes all that is ugly. Great art accepts Nature as she is, but directs the eyes and thoughts to what is most perfect in her; false art saves itself the trouble of direction by removing or altering whatever it thinks objectionable. The evil results of which proceeding are twofold [etc.] . . . High art, therefore, consists neither in altering, nor in improving nature; but in seeking throughout nature for 'whatsoever things are lovely, and whatsoever things are pure'; in loving these, in displaying to the utmost of the painter's power such loveliness as is in them, and directing the thoughts of others to them by winning art or gentle emphasis."¹

Thus, whatever the charm of, and however powerful, the work of men like Dürer and Holbein, it is always more suitable for thoughtful earnest study, as a difficult language, than safe as a criterion for ordinary satellites to steer by, or to be used by them as the vehicle of communication of their own thoughts to others.

¹ 'Modern Painters,' Vol. III, pp. 34-35.

A few scattered examples by miscellaneous painters remain to be described. Some of them may be thought of, perhaps, as meteorites: but whether known or unknown, they are deserving of attention, though the examples are without method, so far as their selection is concerned.

MEISTER WILHELM [FLOURISHED 1370—1410.]

THE VIRGIN AND CHILD. *Chromolithograph published (1873) by the Arundel Society.*

In the Limburg Chronicle, under the date of 1380, it is recorded that "there was at this time in Cologne a celebrated painter, the like of whom was not in the whole of Christendom. So cunningly did he portray every man, it seemed as though they were alive. He was named Wilhelm."¹

Little appears to be known of this early Northern Master beyond the important fact that he was the founder of the Cologne School of painting, and its most illustrious exponent. In many respects his conceptions and treatment are similar to those of Fra Angelico, who belongs to the same period: although his work lacks the pure charm and religious fervour of the devout Florentine monk, and his drawing is more akin to that of the Byzantines, while the design is somewhat suggestive of Cimabue's Madonnas. In fact, as pointed out by Lord Lindsay, "the school of Cologne stands in nearly the same relation to the North as that of Giotto does to the South, and owing to their mutual and immediate descent from sculpture, a far closer resemblance exists between their productions, than between those of the schools that branched off from them, respectively, during the fifteenth and sixteenth centuries."²

The painters of the Cologne school, although they certainly "have not come nearer to nature by increased observation, have the art of penetrating farther than their predecessors

¹ Quoted in the 'History of Painting,' by Woltmann and Woermann; edited by Sidney Colvin, Vol. I, p. 412.

² 'History of Christian Art,'

Vol. II, p. 303.

the finer emotions, the intimate life of the feelings: the body for them is only the instrument of the soul, and only valued so far as it serves for the expression of sentiment. The draperies are full and flowing, but descend in soft even folds, without bringing out the form of the body. The type of the heads is a long oval shape [as is well exemplified here], with high forehead, straight, rather long nose, and small mouth; eyes set far back, with half-closed lips: but from these features there breathes an exquisite serenity of spirit, a loving tenderness and undimmed purity of soul. There is, indeed, in these paintings, a religious fervour which is something beyond mere sacerdotal piety, and springs from the inmost needs of the human heart.”¹

The main characteristics of this school, which was afterwards to be further represented by the Van Eycks and Memling,² are described by Lord Lindsay in his ‘History of Christian Art,’³ as being stricter in regard to the conventional composition of the traditional subjects than in the later Northern art, though without servility, and with much variety in the details. The expression of the male saints is marked with dignity, while the female saints are sweet, and distinctly German in type,—that of the Virgin sometimes approaching ideality,—and the general character is purity and simplicity, without refined beauty. The angels are usual cut short and end in nothing, as in the early Byzantine mosaics. The drapery of the figures flows gracefully, and is quite free from the angularity of the later German and Flemish painters. The colouring generally is very rich and harmonious, the predominating colours being blues and reds. The background and accessories are frequently of an elaborate nature, and a special fondness of flowers characterises most of the works, as is noticeable in this subject, the ground of which is carpetted with flowering plants, and the Virgin holds a violet in her hand.

The painting is a votive picture, a portrait of the donor, whose family arms are introduced in the lower corners of the subject,

¹ Woltmann and Woermann’s ‘History of Painting,’ Vol. I, p. 413.

² See page 9, and for examples of his miniature paintings, the excellent chromolithograph reproductions of his St. Ursula series, in ‘*La Légende de St. Ursule*,’ a copy of which is to be seen in the Museum Library.

³ *Vide loc. cit.*, Vol. II, pp. 302-6.

being included in it. The original picture, painted on panel, is in the possession of the Archbishop of Cologne.

In the National Gallery there is a *tempora* picture on panel (No. 687), generally ascribed to this painter, representing the legend of St. Veronica; and in the Old Pinacothek at Munich there is another treatment of the same subject by him.

STEFANO DA ZEVIO [1393—1450?]

THE MADONNA AND CHILD, WITH ST. CATHERINE, IN A ROSE-GARDEN.
By C. Fairfax Murray.

This picture, the original of which is in the Academy, or 'Museo,' at Verona (No. 359), is interesting as forming a typical example of the work of an early-fifteenth century artist of the school of Pisanello, and to whom his few productions are frequently ascribed. Whatever may be the impression of his works upon a spectator, on first viewing them, there is evidence of much deep thought, of a refined and subtle nature, underlying the apparently crude and formal execution. His influence, in his own time, was, moreover, far greater than might be imagined, he being among the first to paint upon canvas. Most of his work, however, was in fresco, some of which still exists at Verona, and the master from whom he acquired his training in fresco-painting was Angelo Gaddi. But, unfortunately, all his best work has by this time been destroyed: and although such as remains is generally but little esteemed on account of its quaintness of style, it is none the less worthy of careful examination and study, if only for the richness of the symbolic attributes, and other embellishments, which exhibit very strongly the Gothic spirit of the North German School.

At this early period, and until the first half of the sixteenth century, when the great 'Veronese' painter (Paolo Cagliari) was born, Verona produced no artist of renown, and the grand monuments which have helped to render this delightful old-world town so famous, were almost entirely wrought by sculptors from other towns. Vittor Pisano [1380-1451], called 'Il Pisanello,' who is

one of the chief early painters in Northern Italy, although located in Verona,—sometimes signing his work as ‘Pisanus Veronensis,’—evidently first received his name from the distant town of Pisa.¹

Similarly, Stefano was born at Zevio,² but Verona became the scene of his chief operations, where, among the frescoes from his hand still existing, may be mentioned that on the façade of the Corso Porta Vescovo (signed), one over the entrance of the church of S. Giovanni in Valle, and another over the side door of S. Eufemia.

The figures included in this mystic subject are enclosed within the flowery trellis of a rose-garden,—drawn, however, in false perspective,—a very pretty conception, which is occasionally to be found in the work of the Northern Schools of Italy, as well as in Germany; they consist, first, of the Madonna and Child, seated, each with a remarkable nimbus of rays like peacock’s-feathers,—forming an altogether peculiar feature: and, secondly, Saint Catherine of Alexandria, accompanied by attendant angels, variously engaged, and singing birds, and peacocks—as customary with this artist,³—at the gateway of the garden, as the symbol, not here of pride, but of eternal life. The character of the work is strongly suggestive of the miniature-painting for which the Veronese were at this time noted.

Much prominence is given to St. Catherine in this picture, who was the patron saint of the Venetian State, and also, more generally, of education, in consequence of her devotion in early life, in Alexandria, to all branches of learning and philosophy.

¹ A small tempora picture by Pisanello, a rare one of its class, exists in the National Gallery (No. 776), the subject of which is ‘St. Anthony and St. George.’ Pisanello was employed for fresco-work in the Ducal Palace, and elsewhere in Venice: but few examples of his work, anywhere, can be named with certainty.

² *Vide supra*, p. 51.

³ See Kügler’s ‘*Hand-book of Painting*,’ Vol. I, p. 263. So distinctive is the introduction of peacocks, that the late Signor Giovanni Morelli—the Italian Senator, who, as the great art-critic, assumed the names ‘Ivan Lermolieff’ and ‘Johannes Schwarz,’—complains (‘*Italian Masters in German Galleries*,’ p. 357) that Messrs. Crowe and Cavalcaselle ought to have known from this character alone that the work was from the hand of Stefano, rather than “the so-called Pisanello.”

The sainted Egyptian Princess has always been closely associated in art with the Madonna, the incident of her accepted betrothal to 'the King of Glory,' as she dreamt, having been frequently introduced into the Holy Family subjects. In this picture she wears her crown and royal apparel; in the fingers of her left hand she holds the betrothal ring, while she extends her right hand towards a flying angel, to receive the palm of her martyrdom. At her feet lie the wheel upon which she was racked, the sword with which she was finally beheaded, and a fish, the common Christian symbol. Her left wrist is encircled by a wreath of red and white roses, baskets-full of which winged seraphim and cherubim are bringing to her, while others, flying, gather more for her from the trellis-hedge. Before the Madonna and the Child two rows of angels bend in adoration; while a group of others pore over an open volume, and some hover strangely around a golden shrine beyond.

The subject of the work, when thus understood, is seen to be one that well repays investigation.

A second rare example of Stefano's easel-pictures is his 'Adoration of the Magi' in the Brera Gallery (No. 287), at Milan, which is signed and dated 1435.

UNKNOWN PAINTER OF THE XVTH (?) CENTURY.

THE MADONNA AND CHILD ENTHRONED, WITH ST. PETER AND ST. GREGORY THE GREAT. *Water-colour study (unfinished) by W. Gershom Collingwood.*

The original picture from which this copy was made is a tempora painting by an unknown painter, either of the early Tuscan, or the so-called Umbrian School. It was evidently painted as an altar piece, and now hangs in the Picture Gallery at Lucca, but its history is apparently no longer known. The drawing of the figure of the Madonna is, in some respects, suggestive of the influence of Botticelli; but the work is extremely conventional, and inferior in its composition. It belongs, apparently, to the end of the fifteenth century.

ALBERT DÜRER [1471—1528.]

Albrecht Dürer was born at Nuremberg, in the year 1471. His father was a goldsmith, having the same name, and his son worked with him until he attained his sixteenth year, when, being expert as a draughtsman, he was sent to Michael Wolgemut to learn the art of painting. But although he certainly possessed a strong love of colour, from the first his special talent was found to be in connection with engraving in black and white: and his sojourns in Italy resulted chiefly in gaining his admiration of the designs of Andrea Mantegna, whose works he specially studied, and though he had the personal friendship of several of the great contemporaneous painters in Venice, whose influence may be traced occasionally, his own particular bent appears to have been, comparatively, but little affected by the work of other artists.¹

Nuremberg had the reputation of being the best governed town in Germany, its government being very similar to that of the great Venetian Republic, so that it became known as the Venice of Germany, and there was much commercial intercourse at this time between these two centres. It thus transpired that the younger Albrecht visited the wealthy metropolis of Venice in

¹ His enthusiastic biographer, Herr Thausing, thus enforces this point:—“ Les séductions de l'Italie ont exercé sur maints grands hommes de l'Allemagne un tel empire qu'elles leur ont fait parfois oublier leur patrie. . . . Mais quoiqu'il se plût beaucoup à Venise, quoiqu'il fît volontiers de temps en temps des concessions extérieures au goût des hommes qu'il y rencontrait, l'art étranger ne modifier pas la nature de son génie: il revint dans son pays natal sans être italianisé, sans que ses principes eussent été altérés. La vogue que ses œuvres obtenaient en Italie ne pouvait que l'encourager à suivre la voie où il était entré. Peut-être l'exubérance de vie des peintures vénitiennes lui inspira-t-elle la résolution de concentrer tout son talent, l'orsqu'il serait revenu chez lui, dans quelques grands tableaux. A l'*Adoration des Mages*, de 1504, et à la *Fête du rosaire* de 1506, succédèrent l'*Adam et Eve* de 1507, le *Martyre des dix mille chrétiens* de 1508, l'*Assomption de la Vierge* de 1509, et le *Tableau de tous les saints* de 1511.”—‘*Albert Dürer, sa vie et ses œuvres*,’ par Moriz Thausing, traduit par Gustave Gruyer, Paris, 1878, p. 290.

1494, when he was twenty-three years of age, and Giovanni Bellini,—whose works he studied closely, and to whom he subsequently became known,—was in his seventieth year. He is known to have again visited Venice in the years 1505-6.

By the suppression of religious foundations under the Reformation in Germany, much influential patronage was lost locally, and it became incumbent upon artists to seek a wider means of appealing to the public; and, partly in connection with this change, though more, perhaps, as the result of the continuous development of the art of engraving upon copper—and, later, upon iron or steel, and in one instance in his case even upon gold,—Dürer rapidly became the greatest master of the art who ever created his own subjects by such means.

Mr. Ruskin's great regard for his characteristic work is such that he frequently refers to his engravings in most of his volumes dealing with art. There are several of his finest engravings in the print department of the Museum.¹

In the estimation of the great German critics, Professors Woltmann and Woermann, "Albert Dürer stands forth, beyond a doubt, as the most original, thoughtful, and imaginative German artist of any period. His greatness was fully recognised by his contemporaries, and his fame was proclaimed throughout Europe. The Italians appreciated him as the greatest foreign artist of his time," and he gained the personal friendship of his compeers in art at Venice during his visits. Yet "it cannot be denied that Dürer lacked that purity and simplicity of beauty, which gives the greatest Italians their higher rank."²

His pictures, though fairly numerous, are much scattered among the European national collections. They are mostly either religious subjects, or portraits, in which he greatly excelled. The only specimen of his work in our own National Gallery (No. 245)—and it appears extremely doubtful whether it is really by Dürer³—is but an inferior example of the latter

¹ For references to Mr. Ruskin's writings respecting Dürer's work, in addition to those here extracted, see Library Catalogue, pages 36-7.

² Woltmann and Woermann's '*History of Painting*,' Vol. II, pp. 126-7.

³ "Although," says Dr. Waagen, "this is one of the less finished works of the master, it is still, considering the extreme scarcity of his pictures

class. Of his drawings and engravings, however, the finest collection, excepting that in the Albertine Gallery at Vienna, is in the British Museum. Among his drawings are exquisite studies of natural history subjects, such as hares, jay's wings, and lions, besides many landscapes in water-colour of a very high order.

But the celebrity of Albert Dürer depends chiefly upon the marvellous skill and inventive faculty displayed in his etched and engraved works, which are executed with such facility and power, and yet with such wonderful minuteness, that they remain altogether unexcelled. His subjects are not infrequently most unattractive, and the treatment is often quite repellent, on account of the coarseness of the figures, especially the women; yet, apart altogether from the workmanship, his imaginative conceptions are pregnant with an exalted and profound philosophy, that is remorseless in its severity, and intensely entrancing in its interesting details, in spite of the apparent blemishes that are patent on the surface of the work, and which superficial observers are so readily offended at.

Among the most esteemed of these engravings are the 'Melencolia,' 'The Knight, Death, and the Devil,'¹ the 'Portrait of Erasmus,' and the two series illustrating 'The Passion of Christ.' But it would be out of place to extend more fully here upon so special a subject as his engraved work, which has formed the materials of several elaborate treatises.

But, as we shall see in connection with the example of his painted work in this collection, he was nevertheless a colourist of a high order; and was able to write of himself to a friend, from

[especially in England], a valuable acquisition"—Woltmann and Woermann's '*History of Painting*,' Vol. II, p. 139. In the official '*Descriptive and Historical Catalogue of the Pictures in the National Gallery*' (p. 21), however, it is authoritatively stated that the work is by Hans Baldung, and that the monogram of Dürer is a forgery. In this case there is no picture by Dürer in the National Gallery.

¹ In illustration of the value that is attached to this remarkably executed conception of Dürer, it may be mentioned that no less than £145 was paid for an impression sold under the hammer, in the Holford sale last year. There are other plates also, by Dürer, for which more than a hundred pounds has frequently been paid for a single impression.

Venice, respecting an altar-piece executed there, for the church of San Bartolommeo, "I have silenced all the painters who said that I was good at engraving but could not manage colour. Now everyone says that they have never seen better colouring. . . Gianbellini has praised me much before many of the nobles, and wanting to have some of my work, came himself to ask me to do something for him, and he would pay me well."¹

The history of his life is entirely connected with his art work : and happily the stories that are often repeated of his wife's violent character are without foundation. He died in his fifty seventh year, on the 6th of April, 1528.

THE ADORATION OF THE TRINITY. *Chromo-lithograph published by the Arundel Society (1879), from a drawing by C. Schultz.*

This picture, Dürer's largest and most important work, was painted in 1511, as conspicuously inscribed upon it. In the year 1601 it was presented to the Emperor Rudolph II, at Prague, by the town of Nuremberg, and is now suspended in the Belvedere Palace at Vienna.

It was executed as an altar-piece for the chapel of the Holy Trinity, in the Landauer Monastery, or 'House of the Twelve Brothers,'—an almshouse founded in 1501 by two benevolent burghers, Matthew Landauer and Erasmus Schiltkrot, for aged citizens of Nuremberg. The chapel, which was dedicated to all the Saints, was built in 1507-8. In the conception and treatment of the subject, it is interesting in connection with Raphael's 'Disputa del Sacramento,' in the Vatican, which was painted about the same year in which Dürer made his first sketch for this work.² As pointed out by Mr. R. F. Heath, in his biography of the artist "it is interesting to note the different methods in which these two renowned painters have treated the same subject. In the centre of both paintings the Trinity is the object of adoration, in the first place [in Raphael's picture at Rome] by the Blessed Virgin and by John the Baptist ;

¹ Quoted in R. F. Heath's *Life of Dürer* in the 'Great Artist' series, p. 36. This excellent little biography may be conferred for a full account of the artist's life and work.

² The first sketch for the picture, which bears the date 1508, is in the collection of the Duc d'Aumale.

but Raphael has in view simply the idea of the glorification of the Roman Church, as the spiritual head of the whole Church on earth. The apostles and saints are seated in dignified conclave around the throne of the risen Christ; the theologians and fathers form a lower circle, and are disputing with regard to the Holy Sacrament. Dürer's painting, on the other hand [painted before the Reformation in Germany, and the last glorification of the Roman Catholic religious system¹], for the almshouse founded by the two Nürnberg coppersmiths, has for its object the revelation of the joy in heaven over the redemption of the creature by the mystery of the suffering of the sinless One," (etc.)². In the treatment of the subject, it is similar to the composition of the 'Assumption of the Virgin,' in which Dürer has again introduced himself, this time in a distant part of the landscape.

We have here an admirable illustration of Dürer's curious order of mind: his strange conception of the hierarchies in Paradise, and the worship of the Godhead being quite different from any previous treatment of this, or any other similar subject—whether by the Venetians, with whose work he had such close acquaintance, and whose richness of colour he even outrivals,—or any other painter of the Italian Schools.

Its distinctly northern character is very marked in comparison with Tintoretto's 'Paradise,' which was not painted until about eighty years later. In the latter, as we have seen, the untold legions of the heavenly hosts completely fills the expanse of canvas: but here Albert Dürer merely gazes upward from the fields of Nuremberg upon a select band of earthly acquaintances, amid certain saints and prophets of the church, clothed in the richest apparel, and wearing the insignia of office distinguishing them in their earthly life.

In justice to his enthusiastic biographer, Herr Moritz Thausing, however, it is but fair to quote his opinion of this work, in contrast with Raphael's, and the interpretation he gives of its conception, which is as follows:—“ . . . That is how the

¹ See Thausing's '*Life and Works of Albert Dürer*,' Gustave Gruyer's French edition, 1878, p. 315.

² '*Albrecht Dürer*,' by Richard Ford Heath, M.A., pp. 42-3.

Christian heaven is reflected in the German mind! One does not see assembled here experienced men assured of themselves, debating circumspectly among themselves. All the personages are animated by the same sentiment of cheerfulness; all delighting themselves in proving that the creature is delivered from his sufferings by the mystery of the sufferings of the divine crucified-one (supplicié). What an innumerable multitude of the blessed even in the splendours of the most distant planes! With what ardour does each one contemplate the source of life! Upon a throne is seated the Universal Father: his figure is impressed with an indescribable majesty: he holds between his knees the sign of the redemption, the cross upon which the Mediator died. A circle of seraphim forms a crown above the Trinity, whilst on each side a choir of angels holds the instruments of the passion. Lower extends the zone of saints. On our left, that is to say on the right of God, the martyrs of the New Testament, among which is to be seen above all, the women, led by the Virgin Mary. On our right, the heroes of the Old Testament, in the midst of which appear David and Moses, having John the Baptist at their head. . . . Dürer has characterized the Church of this world, not by persons of rank, but by the representation of different classes of society. On the left the clergy advance, preceding the Pope. A cardinal turns and with a gesture encourages Landauer, the timid donor. The latter is upon his knees in humble adoration; behind him his wife and family are to be recognised. A drawing in black chalk for the profile of the donor is in the collection of Mr. William Mitchell, of London, which Dürer has signed with his own hand 'Landawer Styfter [donor] 1511.' It is the only study relating to the 'Tableau de tous les Saints' which I have been able to discover. On the other side are found the members of the laity society. Here is, first, the Emperor, the ideal figure of an old man, who is no other than Charlemagne; he wears a rich mantle of gold, and a fur. Here follow the Kings, the princes, a doge, and further distant a knight, bearing himself stiffly under his golden armour with glittering ornaments. The humble peasant, full of serenity, has not been omitted: he is still armed with his

flail, and this is not without a point of irony, conformable with the custom of those times, when a young civilian appearing to salute one, would say to him: 'And you also, are you there?' Another peasant, with a felt hat on his head, is distinguished by a comical gravity. There are also some women at the end of the group placed on the right.

"Surely the picture of Dürer cannot be compared with the fresco of the Vatican for the nobility of the ordering, for the proportion of the lines, for the elegance of the figures. In the composition, the systematic profundity of the thoughts, and the superabundance of personages could not be more filled, for lack of space [etc.] . . . From whatever point of view it is considered, the 'Tableau de tous les Saints' is the most precious testimony which Dürer has left us of his talent. It is a summary of his creations of all kinds, a sort of microcosm, a reflection of his mind at the epoch when he had attained the culminating point of his power. . . The panel consecrated to all the saints is the monument which best proves his magisterial qualification in the art of painting; at the same time it shows by the side of others, splendid workmanship, the three principal domains in which he exerted the qualification of a painter."¹

But, however superior the picture is, in comparison with Raphael's, and whatever its charms, which are undoubted, it is, nevertheless deficient in poetical sentiment, entirely lacking in refinement, and scarcely admits even the imagery of ordinary symbolism. It is a sufficient heaven to comfort the commonplace minds of the uncouth and uncultivated dependents for whom it was chiefly painted; but not such as would satisfy the more fastidious, and poetical feelings of the Italians, whose order of religious sentiment is almost always of a highly refined character. No roses deck the brows of angels or saints here, and no strains of music, in vocal song, or tuneful melody of instrument resound, as in the southern climate,—the harp of King David, even, is as mute as the stage lyre. The composition duly conforms, however, with the requirements of the doc-

¹ Translated from M. Gustave Gruyer's French edition of '*Albert Durer, his Life and Works*,' by M. Thausing, pp. 315-17, and 321.

trines of the faithful, who would worship here. "God the Father is represented, seated on the rainbow, holding forth the Son crucified, while the Dove hovers above them [etc.] . . . The female heads are very German, but those of the male saints are often singularly noble,—still a few occur of very extraordinary character, describable only by the epithet 'queer,' if not positive caricatures. The whole of this vast scene is laid in the sky," the multitudes of saints and angels grouped in circling clouds, tier above tier, in orderly array. Below is a fine stretch of North German landscape, with the view of a distant town upon the margin of an expansive lake, all this terrestrial portion of the work being beautifully rendered, with the afterglow of sunset upon the horizon of the mundane sky of Nuremberg. In the immediate foreground, upon the spectator's right, is "the figure of Albert Dürer himself, holding a scroll [or, rather, a framed 'advertisement' board] with an inscription [bearing his name and date in full, as well as his usual monogram]."¹ In no other picture has Albert exhibited such a union of excellencies as in this,—it takes one by surprise. The conception and composition are grand, and the colouring is rich and beautiful."²

It is esteemed by the two art-professors, Dr. Woltmann and Dr. Woermann, to be "the best preserved of all Dürer's large pictures; and the devout sentiment and dignified composition are no less admirable than the brilliant atmosphere and delightful colouring."³

A large wood-cut of the subject was also executed by Dürer,⁴ with some variations in the details, surpassing in careful and delicate execution all that had before been achieved by such means. The elaborate carved frame which Dürer designed and produced himself, is now in the Hotel de Ville at Nuremberg.

¹ "Albert Dürer of Nuremberg made this picture in 1511." ² Lord Lindsay's *History of Christian Art*, Vol. II, p. 360. ³ *History of Painting*, edited by Prof. Colvin, Vol. II, pp. 133-4. ⁴ It is doubtful whether the actual wood-cutting was in any case done by Dürer himself, and it is most probable that only the drawing upon the wood block was performed by him.

HANS HOLBEIN [1494 or 1495—1543].

“Holbein stands as the representative of the German Renaissance at its most brilliant period.”¹ Hans Holbein, the younger, was born at Augsburg, in the identical year that Albert Dürer, at the age of twenty-six, set up a studio of his own, and first adopted his well-known monogram signature upon all his works. His father, Hans Holbein the elder, was also an artist of considerable reputation, but he was soon eclipsed by his highly-gifted son, whose extraordinary genius was exhibited while yet a youth as an illustrator of books, as a designer, and as a painter in fresco. His architectural decorations, such as his paintings in the town-hall of Basle, commenced when he was in his twenty-fourth year, have all perished entirely; but several of his altar pictures are preserved in continental galleries. He also became famous for his designs, not only for wood-cuts—for which he has become most generally known,—but for glass-painting; and his inventive faculty was similarly applied to many other ornamental purposes.

His wood-cut series in illustration of the Bible, and ‘The Dance of Death,’ which have been the subject of so much controversy, have been constantly referred to—especially the latter—by Mr. Ruskin, in his lectures and published writings. A copy both of the rare first edition of the latter, printed in 1538 at Lyons, by Melchior and Gaspar Trechsel, and of the Bible in black-letter, printed in 1540 by Christoffel Froschouer at Zurich, are included in the Library of the Museum.²

In England he became so famous in the service of King Henry the Eighth, that he may be almost classed among English painters, his portraits of the contemporary worthies of our country being among the most valuable historical records that are associated with art in England. His influence upon the

¹ Woltmann and Woermann's ‘*History of Painting*,’ Vol. II, p. 202.

² For an account of these, with references to Mr. Ruskin's writings respecting them, see the ‘*Descriptive Catalogue of the Library and Print Room of the Ruskin Museum*,’ pp. 7 and 35-6.

Court generally, indeed, in association with the noble Prime Minister, Sir Thomas More—to whom he first became known in 1526, as the bearer of a letter from his great friend Erasmus,—was doubtless more considerable than has been recognised. He continued Court-painter from his appointment in 1536 until his death, of the plague, in 1543, in his forty-ninth year. At least seventy portraits from his hand (exclusive of crayon drawings) are in private collections in England, but there are only two examples by him at present in the National Gallery, a single portrait, lent by the Duke of Norfolk, and the famous work generally called ‘The Two Ambassadors,’ consisting of portraits of, apparently, two Astronomers with their scientific instruments. His chief picture is, however, the ‘Meyer’ Madonna, at Darmstadt.

THE MADONNA AMONG THE MEYER FAMILY. *Chromo-lithograph published by the Arundel Society (1871), drawn and engraved by C. Schultz.*

This most famous votive picture was painted in the year 1526, to commemorate either the restoration to health, or the death,¹ of the young child of the family represented in the group,—that of the burgomaster, Jacob Meyer, of Basle. “‘The received tradition respecting it is beautiful,” wrote Mr. Ruskin, “and I believe the interpretation to be true . . . [although it has been] doubted, as nearly all the most precious truths of pictures have been doubted, and forgotten. But even supposing it erroneous, the design is not less characteristic of Holbein. A father and mother have prayed to the Madonna for the life of their sick child. She appears to them, her own Christ in her arms; she puts down her Christ beside them—takes their child into her arms instead. It lies down upon her bosom, and stretches its hand to its father and mother, saying farewell. That there are signs of suffering on the features of the child in the arms of the Virgin, is beyond question; and if this child be intended for the Christ, it would not be doubtful to my mind that he [*i.e.* Holbein] . . . sought to express the truest aspect and deepest reading

¹There has been some difference of opinion respecting the circumstances, and it has not been possible to trace the actual facts of the case.

of the early life of the Redeemer—his labour and sorrow.”¹

A special characteristic of the portraiture of Holbein, in addition to his power of draughtsmanship and in the use of colour, is the intense earnestness which he imparts to the features of the living person he represents. Thus, while in regard to the accessories he introduces, he is most realistic, even to the minutest detail,—as, for instance, the admirably-painted carpet in this picture,—the abstract qualities are, nevertheless so visibly impressed and focussed upon the mind of those he portrays, that the attention of the spectator is always quite unconsciously directed away from the material surroundings, to the character so forcibly delineated in every feature of his faces. In the present case, this purpose is most effectively and unobtrusively assisted by means of the rays of the simple scallop-shaped canopy behind the head of the Madonna and child.

In comparison with Sir Joshua Reynolds, and generally in intellectual power, “Holbein is *complete*: what he sees, he sees with his whole soul: what he paints, he paints with his whole might. Sir Joshua sees partially, slightly, tenderly—catches the flying lights of things, the momentary glooms: paints also partially, tenderly, never with half his strength.” (etc.)²

The conception and treatment of this subject is of extreme interest in its historical association. The frequent custom of introducing the portrait of the *donor* of a painting into the picture, either as impersonating a character portrayed in the subject, or without any subterfuge, has been already remarked upon.³ In this picture we find so great an advance in this practice that it involves no less than a complete reversal of the earlier idea,—the Madonna, instead of being approached in adoration by the personages, being represented as entering into the life and home of the family. It is noteworthy that the burgomaster was strong in his opposition to the Reformation, and expression of his

¹ ‘*Sir Joshua and Holbein*,’ reprinted from the ‘*Cornhill Magazine*’ (for March, 1860), in ‘*On the Old Road*,’ Vol. I, pp. 234-5. ² *Ibid.*, p. 232; but see context. Holbein, though a colourist, “belongs essentially to the chiaroscuro school.”—‘*Lectures on Art*,’ § 150. ³ See page 54; and compare with Giorgione’s ‘*Holy Family*,’ p. 161, and Meister Wilhelm’s ‘*Madonna and Child*,’ p. 192.

Catholic feeling is consequently given in this representation of him, in an attitude of pious devotion to the benign 'Madonna of Consolation.' On the spectator's left is seen Jacob Meyer himself, kneeling, with his son delicately handling the Infant-Christ; while on the right are his first and his second wife, and his daughter Anna.

This painting, which belonged to the Princess Carl of Hesse-Darmstadt, has been bequeathed by her to the city of Darmstadt. It is still questioned by some, however, whether that picture is the original one, or that now in the Dresden Gallery; and it is believed by some that the latter production is a replica by Holbein himself of the work at Darmstadt.

Whatever blemishes are noticeable in this work, it is still unanimously considered by the best critics to be one of the few great pictures of the North German School. Thus, Lord Lindsay refers to it alone as an example of Holbein's work, as being not only "the most beautiful, perhaps, of all his works," but setting aside the best of Albert Dürer's pictures, he considers "scarcely any other production of the German school of the sixteenth century equals it in purity and beauty."¹ Another writer² describes it as being "one of the great religious pictures of the world."

This reproduction of the picture is among the most successful of the Arundel Society's publications; and although, as pointed out by the author of the special treatise which was issued with it, "the reader must not expect to see any great niceties reproduced in a chromolithograph, nor can any picture be at all judged by such a reproduction,"³ it represents the qualities of the painting as nearly as possible by such means.

PORTRAIT OF BISHOP FISHER. *Copy by Miss Ethel Webling.*

The original chalk drawing of this study is in the Print Room of the British Museum; the copy having been made in 1882, under Mr. Ruskin's suggestion, and presented by Miss Webling,

¹ 'History of Christian Art,' Vol. II, p. 374. ² Mr. E. T. Cook, in his 'Hand-book to the National Gallery,' p. 253. ³ Mr. Ralph S. Wornum's 'Hans Holbein and the Meier Madonna,' 1871, p. 20. For a full history of this interesting painting, about which more, perhaps, has been written than of any other picture ever painted, the reader is referred to this pamphlet.

who, under such training has developed into a miniature painter of remarkably high merit.

The subject portrayed in this crayon drawing is the scholarly Bishop of Rochester, John Fisher, the friend and ally of the noble but ill-fated Lord Chancellor, Sir Thomas More,¹ who, with him, "was convicted of denying the King's title as only supreme head of the Church."² He was forthwith treated as a traitor, and beheaded in the year 1535, More following him but a fortnight later: though, as worthy Erasmus wrote of them, "this is evident, that neither More nor the Bishop of Rochester erred at all for any malice they had against the King, but for sincere conscience sake . . . the matter which they defended was good and lawful, and honourable for the King, and wholesome for all the whole kingdom."³

BURNE-JONES.

Mr. Ruskin's estimate of the work of Sir Edward Burne-Jones is so high that he has even said of him that he is "our only living artist."⁴ However strange it may at first appear that his name should here chance to range with those of several centuries ago, it is nevertheless the case that, during the last three hundred years, he almost alone can be said to be a direct descendant of the great poetic geniuses of Art, whether in Italy or in the Northern Schools.

Of his life it is unnecessary here to note more than that he is of Welsh descent, and was born in the year 1833, at Birming-

¹ In the preliminary catalogue of the collection at Walkley, this drawing was erroneously stated to be a portrait of Sir Thomas More himself.

² J. R. Green's '*Short History of the English People*,' Vol. II, p. 681, where this portrait is reproduced.

³ '*The Life of Sir Thomas More*,' by his great-grandson Cresacre More; edited (1828) by Rev. Joseph Hunter, p. 297; and see pp. 303-4. Respecting Dürer's portrait of Erasmus, see '*Ariadne Florentina*,' § 177, also the '*Descriptive Catalogue of the Library and Print Room of the Ruskin Museum*,' p. 36. A copy of the rare second edition of More's '*Utopia*,' which has been so frequently referred to by Mr. Ruskin, printed in Latin, in the year 1516, at Paris, by Gilles de Gourmont, has lately been added to the Library Collection.

⁴ '*Studies in Ruskin*,' by E. T. Cook, p. 210.

ham. From the King Edward's School in that city, he proceeded to Oxford, in his twentieth year, where he entered Exeter College on the very same day as Mr. William Morris: but was persuaded three years later, by his other great friend Rossetti, to leave Oxford, and devote his life to art entirely.

The tardy recognition of his exceptional art-power, by the honour of baronetcy recently conferred upon him, is of considerable historic interest, and is especially noteworthy in relation to the lack of power in the general public to appreciate work of a high character, owing mainly to the prevalent academic habit of subservience to the popular taste of the untaught masses.

While the subject-matter of his creative productions "contains many elements definitely antagonistic to the general tendencies of public feeling, . . . I have never," wrote Mr. Ruskin, in 1877, "until now, felt it my duty to speak; partly because I knew that the persons who disliked it were incapable of being taught better; and because I could not myself wholly determine how far the qualities which are to many persons so repulsive, were indeed reprehensible. But his work is simply the only artwork at present produced in England which will be received by the future as 'classic' in its kind . . . I think those portraits by Millais may be immortal (if the colour is firm), but only in such subordinate relation to Gainsborough and Velasquez, as Bonifazio, for instance, to Titian. But the action of imagination of the highest power in Burne-Jones, under the conditions of scholarship, of social beauty, and of social distress, which necessarily aid, thwart, and colour it, in the nineteenth century, are alone in art,—unrivalled in their kind: and I *know* that these will be immortal, as the best things the mid-nineteenth century in England could do, in such true relations as it had retained, with the paternal and everlasting Art of the world."¹

¹ 'Fors,' Vol. VII, pp. 198-200. With regard to the recognised mannerisms and the faults of the artist, and his series of pictures 'The Days of Creation,' see the further remarks on pp. 200-1; and for further criticisms of his Pre-Raphaelitism, see 'On the Old Road,' Vol. I, pp. 315-20, and 344-5; also 'The Art of England,' Lecture II, entitled 'Mythic Schools of Painting,' in which the works of Sir E. Burne-Jones, and Mr. G. F. Watts are specially treated.

FIRST SKETCH OF AN ALLEGORICAL SUBJECT,—LOVE REIGNING
OVER THE ELEMENTS.

By *E. Burne-Jones*.

"It would be utterly vain," says Mr. Ruskin, "to attempt any general account of the works of this painter, unless I were able also to give abstract of the subtlest mythologies of Greek worship and Christian romance¹ . . . His essential gift and habit of thought is in personification . . and in this gift he becomes a painter, neither of Divine History, nor of Divine Natural History, but of Mythology, accepted as such, and understood by its symbolic figures to represent only general truths, or abstract ideas. . . It is impossible for the general public to estimate the quantity of careful and investigatory reading, and the fine tact of literary discrimination, which are signified by the command now possessed by Mr. Burne-Jones over the entire range both of Northern and Greek mythology, or the tenderness at once, and largeness, of sympathy which have enabled him to harmonize these with the loveliest traditions of Christian legend. . . . Thus far, then, I am able with security to allege the peculiar function of this greatly gifted and highly trained English painter; and, with security also, the function of any noble myth in the teaching even of this practical and positive British race. But when, for purposes of direct criticism, I proceed to ask, farther, in what manner, or with what precision of art, any given myth should be presented—instantly we find ourselves involved in a group of questions and difficulties. . . . When we have only an idea, or a symbol, to paint, I do not feel authorized to insist upon vulgar appearances, or mortal and temporal limitations. I cannot arrogantly, or demonstratively define how the light should fall on the two sides of the nose of a 'Day of Creation'; nor obstinately demand botanical accuracy in the graining of the wood employed for the spokes of a 'Wheel of Fortune.' Indeed, so far from feeling justified in any such vexatious and vulgar requirements, I am under an instinctive impression that some kind of strangeness, or quaintness, or even violation of probability, would be not merely admissible, but even desirable in the delineation of a figure in-

¹ *'On the Old Road,'* Vol. I, p. 344.

tended neither to represent a body, nor a spirit, neither an animal, nor a vegetable: but only an idea, or an aphorism.”¹

The following account of the artist's method of procedure in producing his works is given by Mr. Malcolm Bell in his biographical sketch ‘Edward Burne-Jones: a Record and a Review’; —“His first process in the creation of a picture is the crystallisation of the floating visions in his mind into a design carefully drawn out in chalk or pencil. This is generally modified from time to time, while numerous studies for every detail are carried out in the intervals of other works. In the case of a large picture, this is, as a rule, followed by a cartoon painted in water-colour of the same size as the proposed canvas, and finished elaborately from a small coloured sketch. From this the final work is copied, and further studies are made before the painting is begun.”

“Though Mr. Burne-Jones has a sense of colour, in its kind perfect, he is essentially a chiaroscurist. Diametrically opposed to Rossetti, who could conceive in colour only, he prefers subjects which can be divested of superficial attractiveness, appeal first to the intellect and the heart, and convey their lesson, either through intricacies of delicate line [that is, with reference to his pencil and silver-point drawings], or in the dimness or coruscation of ominous light. . . Thus, the most powerful masters in oil painting rarely aim at expression, only at general character.”²

Whatever may be the feeling which “underlies the English dislike of didactic art, I will pray you to check at once the habit of carelessly blaming the things that repel you in early or in existing religious artists, and to observe for the sum of what is to be noted respecting Mr. Rossetti, Mr. Holman Hunt, Mr. Burne-Jones, and Mr. G. F. Watts, that they are, in the most solemn sense, Hero-worshippers; and that, whatever may be their faults or shortcomings, their aim has always been the brightest and the noblest possible. The more you can admire them, and the longer you read, the more your minds and hearts will be filled with the loftiest associations conveyable by the passionate and reverent skill of which ALL GREAT ART IS PRAISE.”³

¹ ‘*The Art of England*,’ pp. 49, and 56-60.

² ‘*The Art of England*,’

pp. 65-7. . . ³ *Ibid.*, pp. 71-2.

ARCHITECTURE.

“The architecture of a nation is great only when it is as universal, and as established, as its language: and when provincial differences of style are nothing more than so many dialects. Nations have been alike successful in their architecture in times of poverty and of wealth; in times of war and of peace . . . but this one condition has been constant, that the work shall be that of a *school*, that no individual caprice shall dispense with, or materially vary, accepted types and customary decorations; and that from the cottage to the palace, from the chapel to the basilica, and from the garden fence to the fortress wall, every member and feature of the architecture of the nation, shall be as commonly current, and as frankly accepted, as its language or its coin.”—‘*The Seven Lamps*,’ chap. vii, § 3.

“The high and ennobling art of architecture is, that of giving to buildings, whose parts are determined by necessity, such forms and colours as shall delight the mind, by preparing it for the operations to which it is to be subjected in the building. Thus it is to the *mind* that the work of the architect is addressed¹. . . . Architecture is the art which so disposes and adorns the edifices raised by man, for whatsoever uses, that the sight of them may contribute to his mental health, power and pleasure.”²

“There are only two FINE ARTS possible to the human race, Sculpture and Painting. . . What we call architecture is only the association of sculpture and painting in noble masses, or the placing them in fit places. All architecture other than this is, in fact, mere *building*. . . All high art consists in the carving or painting natural objects, chiefly figures: it has always subject and meaning, never consisting solely in arrangement of lines, or even of colours. It always paints, or carves, something that it

¹ ‘*The Poetry of Architecture*,’ § 134.
chap. i, § 1.

² ‘*The Seven Lamps of Architecture*,’

sees, or believes in ; nothing ideal or uncredited. For the most part, it paints and carves the men and things that are visible around it. And as soon as we possess a body of sculptors able, and willing, and having leave from the English public, to carve on the façades of our cathedrals portraits of the living bishops, deans, canons, and choristers, who are to minister in the said cathedrals ; and on the façades of our public buildings, portraits of the men chiefly moving or acting in the same ; and on our buildings, generally, the birds and flowers which are singing and budding in the fields around them, we shall have a school of English architecture. Not till then.”¹

After much close study of the finest examples of the different schools of architecture on the continent, “I found that the only artistic and rational admiration worth having, attached itself *wholly* to the meaning of the sculpture and colour on the building. That it was regardless of general form and size ; but intensely observant of the statuary, floral mouldings, mosaics, and other decorations ; and it gradually became manifest to me that the sculpture and painting, which I had been in the careless habit of thinking subordinate to the architecture, were in fact the entire masters of the architecture ; and that the architect who was not a sculptor or a painter, was nothing better than a frame-maker on a large scale. Having once got this clue to the truth, every question about architecture immediately settled itself without further difficulty. I saw that the idea of an independent architectural profession was a mere modern fallacy, the thought of which had never so much as entered the heads of the great nations of earlier times ; but that it had always, till lately, been understood, that in order to have a Parthenon, one had to get a preliminary Phidias ; and to have a Cathedral of Florence, a preliminary Giotto ; and to have even a Saint Peter’s at Rome, a preliminary Michael Angelo. And as, with this new light, I examined the nobler examples of our Gothic cathedrals, it became apparent to me that the master workman must have been

¹ ‘*The Seven Lamps of Architecture*’ (1880 edition), Appendix I, pp. 217-8. For an explanation of the difference between architecture and mere building, see also pp. 8-9.

the person who carved the bas-reliefs in the porches ; that to him all others must have been subordinate, and by him all the rest of the cathedral essentially arranged : but that in fact the whole company of builders, always large, were more or less divided into two great flocks of stone-layers, and sculptors ; and that the number of sculptors was so great, and their average talent so considerable, that it would no more have been thought necessary to state respecting the master builder¹ that he could carve a statue, than that he could measure an angle, or strike a curve.”²

The Adaptability of the Materials Employed.

The arts practised in any country are, necessarily, more or less closely connected with the natural productions of the particular locality. Thus, “the greater number of flamboyant churches of France are cut out of an adhesive chalk ; and the fantasy of their latest decoration was, in great part, induced by the facility of obtaining contrast of black space, undercut, with white tracery easily left in sweeping and interwoven rods—the lavish use of wood in domestic architecture materially increasing the habit of delight in branched complexity of line. . . . The possession by the Greeks of their λευκός λίθος was the first circumstance regulating the development of their art. . . . In like manner, the existence of quarries of peach-coloured marble within twelve miles of Verona, and of white marble and green serpentine between Pisa and Genoa, defined the manner both of sculpture and architecture for all the Gothic buildings of Italy. No subtlety of education could have formed a high school of art without these materials.”³

But, with regard to all structures, whatsoever, whether it be a building or any other construction, or object, that is required, “all

¹ “The name by which the architect of Cologne Cathedral is designated in the contracts for the work, is ‘magister lapicida,’ the ‘master stone-cutter’; and I believe this was the usual Latin term throughout the middle ages. The architect of the fourteenth century portions of Notre-Dame, Paris, is styled in French merely ‘premier maçon.’”

² ‘*The Seven Lamps*,’ pp. 216-7. ³ ‘*Aratra Pentelici*,’ §§ 158 and 159; see also ‘*The Stones of Venice*,’ Vol. III, §§ 41-2, pp. 27-9, and ‘*Our Fathers have told us*,’ p. 140. On the rise of architecture, and its later connection with the decorative arts, see ‘*On the Old Road*,’ Vol. I, pp. 40-66.

art, working with given materials, must propose to itself the objects which, with those materials, are most perfectly attainable; and becomes illegitimate, and debased, if it propose to itself any other objects better attainable with other materials. . . [Therefore,] whatever the material you choose to work with, your art is debased if it does not bring out the distinctive qualities of that material . . . [and] the workman has not done his duty, and is not working on safe principles, unless he ever so far *honours* the materials with which he is working as to set himself to bring out their beauty, and to recommend and exalt, as far as he can, their peculiar qualities. If he is working in marble, he should insist upon, and exhibit, its transparency and solidity; if in iron, its strength and tenacity; if in gold, its ductility; and he will invariably find the material grateful, and that his work is all the nobler for being eulogistic of the substance of which it is made. . . And, in proportion as the material worked upon is less delicate, the execution necessarily becomes lower, and the art with it. Herein, then, are two main principles of all work, which, like nearly all other right principles in art, we moderns delight in contradicting as directly as may be . . . Glass, for instance, is eminently, in its nature, transparent. If you do not want transparency, let the glass alone: do not try to make a window look like an opaque picture, but take an opaque ground to begin with. Again, marble is eminently a solid and massive substance: unless you want mass and solidity, don't work in marble. If you wish for lightness, take wood; if for freedom, take stucco; if for ductility, take glass, [or gold]. Don't try to carve feathers, or trees, or nets, or foam, out of marble . . . So, also when you want tenacity, and involved form, take iron.”¹ But further, in this connection, see the full context from which this is quoted, with the subsequent paragraphs on the subject.

Thus, “the first distinct school of architecture which arose under the dynasty of” that branch of Renaissance in Venice which was engrafted on the Byzantine types, “was one in which the method of inlaying marble, and the general forms of shaft

¹ ‘*Stones of Venice*,’ Vol. II, pp. 391-2; and ‘*The Two Paths*,’ §§ 160-3. See also the remarks quoted in the preface to this Handbook.

and arch, were adopted from the buildings of the twelfth century, and applied with the utmost possible refinements of modern skill. Both at Verona and Venice the resulting architecture is exceedingly beautiful The noblest example of this style in Venice is the Rio Façade of the Ducal Palace."¹

It will be of value to the studious reader to have a summary of Mr. Ruskin's estimate of Christian architecture, viewed in its entirety, from its earliest development to its decay in the sixteenth century, since which period there has been no further advance in any direction whatever. In the 'Venetian Index,' appended to the new edition of the 'Stones of Venice,' he gives a brief statement of the fundamental basis of the new philosophy of architecture as expounded by him.

He it was who first traced clearly the principles which underlie the different phases of character expressed in the work of the master-builders who so proudly raised their noble edifices in glorification, at once of their art, and of the purposes for which they were erected. Thus, he explains, in the first place, that "the various nations who attained eminence in the arts before the time of Christ, each of them produced forms of architecture which in their various degrees of merit were almost exactly indicative of the degrees of intellectual and moral energy of the nations which originated them; and each reached its greatest perfection at the time when the true energy and prosperity of the people who had invented it, were at their culminating point. Many of these various styles of architecture were good, considered in relation to the times and races which gave birth to them, but none were absolutely good or perfect, or fitted for the practice of all future time.

The Expression of Character.

"The creations of architecture, being not essentially composed of things pleasant in themselves, but of inert substance, depend for their dignity and pleasurable-ness, in the utmost degree, upon the vivid expression of the intellectual life which has been concerned in their production. . . Thus, ALL THINGS BECOME NOBLE,

¹ 'Stones of Venice,' Vol. III, p. 15. See also §§ xxv, and xxix-xxxiv, pp. 17, and 20-23.

OR IGNOBLE, IN PROPORTION TO THE AMOUNT OF ENERGY OF THE MIND OF MAN WHICH HAS VISIBLY BEEN EMPLOYED UPON THEM.”¹

It is, moreover, to be observed, in contradiction of the custom of modern times, and as a direct consequence of the contract system,—under which the usually debased and formal designs of the architect are required to be indefinitely repeated by mechanical masons, as well as of the supposed ‘economy’ of cheap labour, that “all architectural ornamentation should be executed by the men who design it, . . . admitting the intelligent co-operation of various classes of workmen. A great public edifice should be in sculpture and painting somewhat the same as a great chorus of music, in which, while, perhaps, there may be only one or two voices perfectly trained, and of perfect sweetness, the rest being in various degrees weaker and less cultivated,—yet all being ruled in harmony, and each sustaining a part consistent with its strength,—the body of sound is sublime, in spite of individual weaknesses . . . I believe that the elevation of all arts in England to their true dignity, depends principally upon our recovering that unity of purpose in sculptors and architects, which characterised the designers of all great Christian buildings. Sculpture, separated from architecture, always degenerates into effeminacies and conceits; architecture, stripped of sculpture, is at best a convenient arrangement of dead walls; associated, they not only adorn, but reciprocally exalt each other, and give to all the arts of the country in which they thus exist, a correspondent tone of majesty.”²

“The advent of Christianity for the first time rendered possible the full development of the soul of man, and therefore the full development of the arts of man. Christianity gave birth to a new architecture, not only immeasurably superior to all that preceded it, but demonstrably the best architecture that *can*

¹ *The Seven Lamps*, chap. v, § 1.

² *The Oxford Museum*, pp. 78-9.

See further, the interesting account of the interference with the work of the Irish sculptors employed to decorate the capitals of the Museum at Oxford, appended to Sir Henry Acland's new edition of *The Oxford Museum* (George Allen, 1893), pp. 104-9; and *Arrows of the Chace*, Vol. I, pp. 187-8, and 205; also the general preface to this Hand-book, under Giotto, pages 16-17; and p. 23.

exist; perfect in construction and decoration, and fit for the practice of all time.

"This architecture, commonly called 'Gothic,' though in conception perfect, like the theory of a Christian character, never reached an actual perfection, having been retarded and corrupted by various adverse influences; but it reached its highest perfection, hitherto manifested, about the close of the thirteenth century, being then indicative of a peculiar energy in the Christian mind of Europe.

"In the course of the fifteenth century, owing to various causes which I have endeavoured to trace in the preceding pages, the Christianity of Europe was undermined; and a Pagan architecture was introduced, in imitation of that of the Greeks and Romans. The architecture of the Greeks and Romans themselves was not good, but it was natural, and, as I said before, good in some respects, and for a particular time.

"But the imitative architecture introduced first in the fifteenth century, and practised ever since, was neither good nor natural. It was good in no respect, and for no time. All the architects who have built in that style, have built what was worthless; and, therefore, the greater part of the architecture which has been built for the last three hundred years, and which we are now building, is worthless. We must give up this style totally, despise it, and forget it, and build henceforward only in that perfect and Christian style hitherto called Gothic, which is everlastingly the best."¹

The Two Schools of Gothic Architecture.

"All Gothic architecture may be divided into two vast schools, one early, the other late; of which the former, noble, inventive, and progressive, uses the element of foliation moderately, that of floral and figure-sculpture decoration profusely; the latter, ignoble, uninventive, and declining, uses foliation immoderately, floral and figure-sculpture subordinately. The late Gothic is chiefly confined to Northern countries, so that the two schools may be opposed either as 'Early' or 'Late Gothic,' or (in the fourteenth century) as 'Southern' and

¹ 'Stones of Venice,' Vol. III, pp. 272-3.

‘Northern Gothic.’ The two schools touch each other at that instant of momentous change, dwelt upon in ‘The Seven Lamps,’ chap. ii, p. 54, a period later or earlier in different districts, but which may be broadly stated as *the middle of the fourteenth century*; both styles being, of course, in their highest excellence at the moment when they meet.”¹ (etc.)

“Strictly speaking, all standards of Gothic are of the thirteenth century; but, in the fourteenth, certain qualities of richness are obtained by the diminution of restraint.”²

At the beginning of the fourteenth century, “the arts were all united, and duly led by architecture; in 1400, sculpture began to assume too separate a power to herself; in 1500, painting abrogated all, and, at last, betrayed all. From which, with much other collateral evidence, you may justly conclude that the three arts ought to be practised together, and that they naturally are so. I long since asserted that no man could be an architect who was not a sculptor. [See below.] As I learned more and more of my business, I perceived also that no man could be a sculptor who was not an architect;—that is to say, who had not knowledge enough, and pleasure enough in structural law, to be able to build, on occasion, better than a mere builder.”³ And it is equally necessary for him to know how to relate his sculpture with propriety to the structure of the edifice he has to decorate.

The Nature of Gothic Ornament.

“The principles of Gothic decoration, in themselves as simple and beautiful as those of Gothic construction, are far less understood, as yet, by the English public. . . The first principle of Gothic decoration is, that a given quantity of good art will be more generally useful when exhibited on a large scale, and forming part of a connected system, than when it is small and separated. That is to say, a piece of sculpture or painting, of a certain allowed merit, will be more useful when seen on the front of a building, or at the end of a room, and therefore by many

¹ ‘*Stones of Venice*,’ Vol. II, pp. 223-4. Compare also, p. 99 here.

² ‘*Aralra Pentelici*,’ § 173. Compare also the paragraphs in the introduction to the Italian Schools of Painting, pages 1 and 7, here.

³ ‘*Ariadne Florentina*,’ § 56.

persons, than if it be so small as to be only capable of being seen by one or two at a time, and it will be more useful when so combined with other work as to produce that kind of impression usually termed 'sublime,'—as it is felt on looking at any great series of fixed paintings, or at the front of a cathedral,—than if it be so separated as to excite only a special wonder or admiration, such as we feel for a jewel in a cabinet. [etc.] . . . The second great principle of the Gothic Revivalists is, that all art employed in decoration should be informative, conveying truthful statements about natural facts, if it conveys any statement. It may sometimes merely compose its decorations of mosaics, chequers, bosses, or other meaningless ornaments: but if it represents organic form, (and in all important places it *will* represent it), it will give that form truthfully, with as much resemblance to nature as the necessary treatment of the piece of ornament in question will admit of. [etc.] . . . The third great principle of the Gothic Revival is, that all architectural ornamentation should be executed by the men who design it."¹ This point we shall have more to remark upon presently, when considering the relative part which sculpture takes in architecture.

"The system of Gothic decoration took eight hundred years to mature, gathering its power by undivided inheritance of traditional method, and unbroken accession of systematic power: from its culminating point in the Sainte Chapelle, it faded through four hundred years of splendid decline; now for two centuries it has lain dead—and more than so,—buried: and more than so,—forgotten, as a dead man, out of mind."²

The process of degradation of the Gothic character, however, was by means of the over-elaboration of the decoration. "The noblest buildings of the world, the Pisan-Romanesque, Tuscan (or Giottesque) Gothic, and Veronese Gothic, are those

¹ *Arrows of the Chace*, Vol. I, pp. 184-7. This was written in 1859, in connection with the building of the University Museum at Oxford. Since this date, a revival of Gothic architecture in England, due directly to Mr. Ruskin's writings,—in spite of the only too common prejudice of imperfectly educated architects against it still,—has taken place in various directions, even apart from ecclesiastical buildings. ² *The Oxford Museum*, by H. W. Acland and John Ruskin (1859), pp. 69-70.

of the Lombard schools themselves, under its close and direct influence; and the history of Gothic architecture is the history of the refinement and spiritualism of Northern work under its direct influence.”¹

The Comparative Merits of Italian and French Gothic.

“I must here deprecate an idea which is often taken . . . that I suppose Venetian architecture the most noble of the schools of Gothic. I have great respect for Venetian Gothic, but only as one among many early schools. My reason for devoting so much time to Venice, was not that her architecture is the best in existence, but that it exemplifies, in the smallest compass, the most interesting facts of architectural history. The Gothic of Verona is far nobler than that of Venice; and that of Florence nobler than that of Verona. For our own immediate purposes that of Notre-Dame of Paris is noblest of all; and the greatest service which can at present be rendered to architecture, is the careful delineation of the details of the Northern Gothic of the thirteenth century, as exemplified, in England, pre-eminently by the cathedrals of Lincoln and Wells, and, in France, by those of Paris, Amiens, Chartres, Rheims, and Bourges, and by the transepts of that of Rouen.”²

“Nearly every great church in France has some merit special to itself; in other countries, one style is common to many districts, but in France, nearly every province has its unique and precious monument . . . As examples of Gothic, ranging from the twelfth to the fourteenth century, the cathedrals [just named] form a kind of cinque-foil round Notre-Dame of Paris, of which it is impossible to say which is the most precious petal; but any of those leaves would be worth a complete rose of any other country’s work, except Italy’s. Nothing else in art, on the surface of the round earth, could represent any one of them, if destroyed, or be named as of any equivalent value.”³ This leads at once to another consideration.

¹ ‘*Stones of Venice*,’ Vol. I, p. 19.
preface to second edition, p. xiv.

² ‘*The Seven Lamps of Architecture*,’

³ From a Letter to the ‘*Daily Telegraph*,’ respecting ‘Notre-Dame de Paris,’ written during the bombardment, and a few days before the capitulation of Paris in 1871; reprinted in ‘*Arrows of the Chace*,’ Vol. I, p. 227.

The Preservation of Architectural Monuments.

It is grievous to contemplate the literal fact that "a day does not now pass in Italy without the destruction of some mighty monument¹ . . . and hardly a day passes, when I am at home, but I get a letter from some well-meaning country clergyman, deeply anxious about the state of his parish church, and breaking his heart to get money together that he may hold up some wretched remnant of Tudor tracery, with one niche in the corner, and no statue,—when all the while the mightiest piles of religious architecture and sculpture that ever the world saw, are being blasted and withered away, without one glance of pity or regret. The country clergyman does not care for *them*—he has a sea-sick imagination that cannot cross channel. What is it to him, if the angels of Assisi fade from its vaults, or the queens and kings of Chartres fall from their pedestals? They are not in his parish! 'What!' you will say, 'are we not to produce any new art, nor take care of our parish churches?' No, certainly not, until you have taken proper care of the art you have got already, and of the best churches *out* of the parish."²

With regard to St. Mark's Cathedral, Mr. Ruskin stated in one of the lectures delivered at the London Institution in 1876, that—"once a seaborne vase of alabaster full of incense of prayers: and a purple manuscript,—floor, walls, and roof blazoned with the scrolls of the gospel,—[it has] been made a den of thieves, and these Stones of Venice, here in my hand,—portions of the alabaster torn away for recent restorations,—are rags of the sacred robes of her church, sold and mocked like her Master. They have parted her garments, and cast lots upon her vestures. The destruction of the floor of the church, to give work to modern mosaic-mongers, has been going on for years. I

¹ In the preface to the 1880 edition of '*The Seven Lamps of Architecture*,' Mr. Ruskin complained that the book had been rendered practically useless, "the buildings it describes being now either knocked down, or scraped and patched up into smugness and smoothness more tragic than uttermost ruin. My whole time," he wrote, "has been lately occupied in taking drawings from one side of buildings, of which masons were knocking down the other."—*Loc. cit.*, pp. v, and ix. See also under Pisa, here.

² '*A Joy for Ever*,' pp. 88-9.

cannot bear the pain of describing the facts of it . . . The superb drawing by Mr. Bunney of the north portico [see page 237], illustrating the colour of the marbles, together with the alabasters themselves, will be placed in the Sheffield Museum.”¹

“Judging from the rate at which destruction is at present advancing, and seeing that in about seven or eight years more Venice will have utterly lost every external claim to interest, except that which attaches to the group of buildings immediately round St. Mark’s Place, and to the larger churches: it may be conjectured that the greater part of her present degradation has taken place, at any rate, within the last forty years.”² Let the reader, with such scraps of evidence as may still be gleaned from under the stucco and paint of the Italian committees of taste, and from

¹ ‘*Deucalion*,’ p. 134. These broken fragments are now carefully treasured in the Museum, as examples of the destruction that at that time was readily allowed to be perpetrated. The freedom with which specimens of the ruthlessly removed marble were then obtainable was extremely reprehensible. The slabs of variegated marbles are excellent specimens of the rich materials with which St. Mark’s is covered. A portion of a crocket from the top of the façade, which was obtained during the period referred to, by another witness to the wilful destruction then carried on, has recently been handed over for preservation in the Museum also. But since this time, and in consequence of the outcry raised by Mr. Ruskin, which was taken up by others, the Italian authorities were induced to prevent further violation. Now, I am happy to state, as a fact which I ascertained beyond doubt, by means of practical tests, not the smallest fragment, — not a tessera of any of the restored mosaics even, — is permitted to be removed from the premises, under any pretence whatever.—W. W.

² It was in the year 1817 that Byron, while living in the very Palace on the Grand Canal that was built for the famous Doge Mocenigo, wrote of the fair ‘City of the Sea,’ which he had loved from his boyhood:—

“In Venice, Tasso’s echoes are no more,
And silent rows the songless gondolier;
Her palaces are crumbled to the shore,
And music fills not always now the ear;
Those days are gone,—but Beauty still is here.
States fall, arts fade,—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy!

* * * * *

Before St. Mark still glow his steeds of brass,

among the drawing-room innovations of English and German residents restore Venice in his imagination to some resemblance of what she must have been before her fall. Let him, looking from Lido or Fusina, replace, in the forest of towers, those of the hundred and sixty-six churches which the French threw down; let him sheet her walls with purple and scarlet, overlay her minarets with gold,¹ cleanse from their pollution those choked canals which are now the drains of hovels, where they were once the vestibules of palaces, and fill them with gilded barges and bannered ships; finally, let him withdraw from this scene, already so brilliant, such sadness and stain as had been set upon it by the declining energies of more than half a century, and he will see Venice as it was seen by Canaletto.”²

Mr. Ruskin's Plea for the Guild's Memorial Scheme.

“Many of the historical monuments of Europe are perishing without memorial, for the want of but a little honest, simple, laborious, loving, draughtsmanship,”³—such as the Guild of St. George has already been the means of effecting. “While there is so much beautiful architecture daily in process of destruction around us, I cannot but think it . . . very grievous that while

Their gilded collars glittering in the sun;
But is not Doria's menace come to pass?
Are they not *bridled*? Venice lost and won,
Her thirteen hundred years of freedom done,
Sinks like a sea-weed, into whence she rose!
Better be whelm'd beneath the waves, and shun,
Even in destruction's depth, her foreign foes,
From whom submission wrings an infamous repose.”

‘*Childe Harold*,’ Canto iv, stanzas 3 and 13.

¹ “The quantity of gold with which the decorations of Venice were once covered, could not now be traced or credited without reference to the authority of [old paintings, such as those by] Gentile Bellini. The greater part of the marble mouldings have been touched with it in lines and points, the minarets of St. Mark's, and all the florid carving of the arches entirely sheeted. The Casa d'Oro retained it on its lions until the recent commencement of its restoration.”

² ‘*Modern Painters*,’ Vol. I, pp. 108-9: written in 1843, or earlier. Mr. Ruskin then proceeds to describe the inferior work of Canaletto, and to deplore that he did not paint the Venice of his day in a more worthy manner.

³ ‘*On the Old Road*,’ Vol. I, p. 433.

our idle artists are helping their vain inventions by the fall of sponges on soiled paper, glorious buildings with the whole intellect and history of centuries concentrated in them, are suffered to fall into unrecorded ruin¹ Would not time be better spent in telling us the truth about these perishing remnants of majestic thought, than in perpetuating the ill-digested fancies of idle hours? It is treason to the cause of art, for any man to invent, unless he invents something better than has been invented before, or something differing in kind. There is room enough for invention in the pictorial treatment of what exists. There is no more honourable exhibition of imaginative power, than in the selection of such place, choice of such treatment, introduction of such incident, as may produce a noble picture, without deviation from one line of the actual truth: and such I believe to be, indeed, in the end, the most advantageous, as well as the most modest direction of the invention.² . . . More real good might at present be effected by any wealthy person who would devote his resources to the preservation of such monuments, wherever they exist, by freehold purchase of the entire ruin, and afterwards by taking proper charge of it, and forming a garden round it, than by any other mode of protecting or encouraging art. There is no school, no lecturer, like a ruin of the early ages³. . . and of all the pulpits from which human voice is ever sent forth, there is none from which it reaches so far as from the grave.”⁴

“If indeed there be any profit in our knowledge of the past, or any joy in the thought of being remembered hereafter, which can give strength to present exertion, or patience to present endurance, there are two duties respecting national architecture whose importance it is impossible to over-rate: the first, to render the architecture of the day, historical; and, the second, to preserve, as the most precious of inheritances, that of past ages.

¹ The utter lack of worthy pictorial records, combined with the actual destruction that was going on, Mr. Ruskin regarded as adding insult to injury; and, doubtless, it was this that caused him to write so scathingly, as above, of the work of water-colourists in general. ² ‘*Modern Painters*,’ Vol. I, p. 115. ³ ‘*The Stones of Venice*,’ Vol. III, p. 348. ⁴ ‘*The Seven Lamps of Architecture*,’ chap. vi, § 9.

. . . I look upon the pitiful concretions of lime and clay which spring up, in mildewed forwardness, out of the kneaded fields about our capital—upon those thin, tottering, foundationless shells of splintered wood and imitated stone—upon those gloomy rows of formalised minuteness, alike without difference and without fellowship, as solitary as similar—not merely with the careless disgust of an offended eye, not merely with sorrow for a desecrated landscape, but with a painful foreboding that the roots of our national greatness must be deeply cankered, when they are thus loosely struck in their native ground; that those comfortless and unhonoured dwellings are the signs of a great and spreading spirit of popular discontent, when men build in the hope of leaving the places they have built, and live in the hope of forgetting the years that they have lived; when the comfort, the peace, the religion of home have ceased to be felt, . . with the sacrifice of liberty without the gain of rest, and of stability without the luxury of change¹. . . When we build, let us [rather] think that we build for ever . . Let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labour and wrought substance of them, ‘See! this our fathers did for us.’”²

In this connection it is appropriate to mention that Mr. Ruskin commenced, under the general title ‘Our Fathers have told us,’ a series of ‘Sketches of the History of Christendom, for Boys and Girls who have been held at its Fonts.’ The first volume, treating of ‘The Bible of Amiens,’ was commenced in 1880, and completed in 1885, this being all that has been published of the vast undertaking which Mr. Ruskin contemplated devoting himself to when in his sixty-second year: and which he describes as a purpose he had entertained for twenty years. “The work, if I live to complete it,” he wrote, “will consist of ten parts, each taking up some local division of Christian history, and gathering towards their close, into united illustration of the power of

¹ ‘*The Seven Lamps of Architecture*,’ chap. vi, §§ 2 and 3; and see the ensuing paragraphs. ² *Ibid.* (‘*The Lamp of Memory*’), §§ 9 and 10.

the Church in the thirteenth century. Of these ten divisions —

“The first part is descriptive of the early Frank power, and of its final skill, in the Cathedral of Amiens.

“The second part, ‘Ponte della Pietra,’ will, I hope, do more for Theodoric and Verona, than I have been able to do for Clovis and the first capital of France.

“The third, ‘Ara Celi,’ will trace the foundations of the Papal power.

“The fourth, ‘Ponte-a-Mare,’ and fifth, ‘Ponte Vecchio,’ will only with much difficulty gather into brief form what I have by me of scattered materials respecting Pisa and Florence.

“The sixth, ‘Valle Crucis,’ will be occupied with the monastic architecture of England and Wales.

“The seventh, ‘The Springs of Eure,’ will be wholly given to the Cathedral of Chartres.

“The eighth, ‘Domrémy,’ to that of Rouen, and the schools of architecture which it represents.

“The ninth, ‘The Bay of Uri,’ to the pastoral forms of Catholicism, reaching to our own times.

“And the tenth, ‘The Bells of Cluse,’ to the pastoral Protestantism of Savoy, Geneva, and the Scottish Border.

“Each part will consist of four sections only; and one of them, the fourth, will usually be descriptive of some monumental city or cathedral, the resultant and remnant of the religious power examined in the preparatory chapters. One illustration at least will be given with each chapter, and drawings made for others, which will be placed at once in the Sheffield Museum for public reference, and engraved as I find support, or opportunity of binding with the complete work.”¹ Many of the water-colour drawings here referred to are included among those which are subsequently described in the following pages, they having been already contributed to the collection of the Museum.

“The greatest glory of a building is, indeed, not in its stones,

¹ ‘*Our Fathers have told us,*’ pp. 231-2. The cessation of this stupendous scheme is described by Mr. Ruskin in his biographical article upon Arthur Burgess (in ‘*The Century Guild Hobby-horse,*’ for April, 1887, pp. 52-3), — one of his draughtsmen and wood-engravers, — as being partly due to the death of this assistant.

nor in its gold: its glory is in its age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. . . . And the less we desire to be ourselves the witnesses of what we have laboured for, the more wide and rich will be the measure of our success. Men cannot benefit those that are with them, as they can benefit those who come after them. . . . It is in that golden stain of time, which connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations, that we are to look for the real light, and colour, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence—more lasting, as it is, than that of the natural objects of the world around it—can be gifted with even so much as these possess, of language, and of life.”¹

The Evils of ‘Restoration.’

“Restoration, so called, is the worst manner of destruction. Neither by the public, nor by those who have the care of public monuments, is the true meaning of the word *restoration* understood. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed. Do not let us deceive ourselves in this important matter; it is *impossible*—as impossible as to raise the dead—to restore anything that has ever been great, or beautiful, in architecture. That which I have insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, never can be recalled. Another spirit may be given by another time, and it is then a new building; but the spirit of the dead workman cannot be summoned up, and commanded to direct other hands, and other thoughts.”²

¹ ‘*The Seven Lamps of Architecture*,’ chap. vi, §§ 9 and 10.
chap. vi, § 18. In the two following paragraphs the true manner of taking care of great buildings is set forth.

² *Ibid.*,

VENICE.

“ There is a glorious City in the Sea.
 The sea is in the broad the narrow streets,
 Ebbing and flowing; and the salt sea-weed
 Clings to the marble of her palaces.
 No track of men, no footsteps to and fro,
 Lead to her gates. The path lies o'er the sea
 Invisible. ’

Rogers.

In proceeding to consider the architecture of the different localities, we cannot do better than adopt the classified order instituted by Mr. Ruskin, relative to the purposes for which the buildings were erected.

“ Architecture proper naturally arranges itself under five heads:—

- I. Devotional; including all buildings raised for God's service or honour.
- II. Memorial; including both monuments and tombs.
- III. Civil; including every edifice raised by nations or societies for purposes of common business, or pleasure.
- IV. Military; including all private and public architecture of defence.
- V. Domestic; including every rank and kind of dwelling-place.”¹

THE CHURCH OF ST. MARK.

WEST-FRONT OF THE BASILICA. *Oil painting, by John W. Bunney.*

The marvellous impression that is produced upon the beholder, upon his first viewing the Ducal Basilica of San Marco, as it suddenly appears before him, on his emergence into the huge piazza in front of it, is thus described by Mr. Ruskin:—“ There rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe; a multitude of pillars and white domes, clustered into a long low pyramid of coloured light; a treasure-heap it seems, partly of gold, and partly of opal and

¹ ‘ *The Seven Lamps of Architecture*,’ chap. i, § 2.

mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and involved, of palm-leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; . . and round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles; their capitals with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven, and the labours of men, each in his appointed season upon the earth: and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky, in flashes and wreaths of sculptured spray,—as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.”¹

“The whole edifice is to be regarded less as a temple wherein to pray, than as itself a Book of Common Prayer: a vast illuminated missal, bound with alabaster instead of parchment, studded with porphyry pillars instead of jewels, and written within and without in letters of enamel and gold.”²

“Harmonious as its structure may at first sight appear, the church of St. Mark is an epitome of the changes of Venetian architecture from the tenth to the nineteenth century.”³

“The body of St. Mark was brought from Alexandria in 828,⁴ and the first church of St. Mark's was doubtless built in imita-

¹ ‘*Stones of Venice*,’ Vol. II, pp. 66-7.

² *Ibid.*, Vol. II, p. 92.

³ *Ibid.*,

Vol. I, Preface, pp. vii-viii; see details.

⁴ “In the year 828 two Venetian tradesmen stole from the ransacked temple of St. Mark, in Alexandria of Egypt, the evangelist's body, which was there venerated. It was concealed

tion of that destroyed at Alexandria by the Caliph, *for the sake of its marbles*, from which the relics of the saint had been obtained. The architecture of Venice during the ninth, tenth, and eleventh centuries seems to have been formed on the same model, and is identical with that of Cairo under the Caliphs."¹

"A church erected to this saint, is said to have occupied, before the ninth century, the site of St. Mark's . . In the year 813 a Ducal Palace was built on the spot where the present one stands, with a Ducal Chapel beside it . . Fifteen years later the acquisition of the body of the saint, and its deposition in the Ducal Chapel, perhaps not yet completed, occasioned the investiture of that Chapel with all possible splendour. . . This first church was, however, destroyed by fire when the Ducal Palace was partially burned in 976 [together with three hundred houses, during the insurrection under Peter Orseolo the Holy against Candiano IV]. It was then partly rebuilt on a larger scale; and, with the assistance of Byzantine architects, the fabric was carried on under successive Doges for nearly a hundred years, the main building being completed in 1071, but its incrustation with marble not till considerably later. It was consecrated . . between 1084 and 1096 [according to various authorities] . . It was again injured by fire in 1106, but repaired; and from that time to the fall of Venice, there was probably no Doge who did not in some slight degree embellish or alter the fabric, so that few parts of it can be pronounced boldly to be of any given date. . . The main body of the church, however, may be broadly stated to be of the eleventh century; the Gothic additions of the fourteenth; some of the altars and embellishments to the fifteenth and sixteenth; and the restored modern portions of the mosaics of the seventeenth century. . . The body of St. Mark had, without doubt, perished in the con-

under some pieces of pork, and brought upon the Venetian vessels that transported it to Venice. St. Mark was then proclaimed protector of the city, the coins and standards being stamped with the winged lion."—'*History of Venice*,' by W. Stuart (Venice: 1891), p. 10. The incident of smuggling the body of St. Mark, and its removal to the Basilica is represented in the mosaics over the four side doorways of the façade.

¹ '*Stones of Venice*,' Vol. I, pp. 20 and 368

flagration of 976; but the revenues of the church depended too much upon the devotion excited by these relics to permit the confession of their loss . . the pretended miracle by which it was concealed is believed, however, to this day by the Venetians.”¹

“The Gothic school superseded the Byzantine towards the close of the fourteenth century, when the pinnacles, upper archivolt, and window traceries were added to the exterior, and the great screen, with various chapels and tabernacle-work, to the interior.”²

“The later portions, with the single exception of the seventeenth century mosaics, have been so dexterously accommodated to the original fabric that the general effect is still that of a Byzantine building . . and whatever in St. Mark’s arrests the eye, or affects the feelings, is either Byzantine, or has been modified by Byzantine influence.”³

Of the original Byzantine mosaics on the exterior of the church, that over the Northern doorway is the only one now remaining; but it is of the greatest interest, on account of the evidence it provides as to the general appearance of the façade at that time. As it includes a representation of the bronze horses, which were brought from Constantinople in the year 1205, it cannot be prior to that date, though probably of about that period.

It has been well said by an expert writer upon mosaic-work, that “the twelfth century is not sufficiently appreciated: it was a time of dawn, and it is to the unknown mosaicists of this time that the halo of glory returned to prepare the way for the first Renaissance. A hundred years before Nicolas of Pisa, still longer before Cimabue and Giotto, the mosaicists created better-designed figures, larger and freer compositions than those of the first Tuscan masters. Posterity has forgotten their names: gratitude is heaped upon the sculptors of Pisa, and upon painters of great merit, doubtless, but who, in reality, have been preceded by more than a century, by our rude and valliant mosaicists of the middle ages.”⁴

“When the Renaissance school superseded the Gothic, the

¹ ‘*Stones of Venice*,’ Vol. II, pp. 57-61. For further particulars see the context in the volume.

² *Ibid.*, Vol. II, pp. 58-9.

³ *Ibid.*, Vol.

II, p. 62.

⁴ Translated from ‘*La Mosaique*,’ by Gerspach, pp. 121-2.

pupils of Titian and Tintoret substituted over one half of the church their own compositions for the Greek mosaics, with which it was originally decorated (signed 'Bartolomeus Bozzi, 1634', 1647, 1656, etc.) . . Happily, enough was left to enable us to imagine and lament what they destroyed."¹

"The west front of St. Mark's, though in many respects imperfect, is, in its proportions, and as a piece of rich and fantastic colour, as lovely a dream as ever filled human imagination. . . The greater part of this west front is yet uninjured, except by time, since its mosaics were altered in the sixteenth century . . . The entire front is composed of an upper and lower series of arches, enclosing spaces of wall decorated with mosaic, and supported on ranges of shafts, of which, in the lower series of arches, there is an upper range superimposed on a lower. Thus we have five vertical divisions of the façade . . . The proportioning of the columns and walls of the lower story is so lovely and so varied, that it would need pages of description before it could be fully understood . . . There are seven arches in the lower story, which diminish in alternate order. The upper story has five arches, and two added pinnacles; and these diminish in *regular* order, the central being the largest, and the outermost the least. Hence, while one proportion ascends, another descends, like parts in music; and yet the pyramidal form is secured for the whole, and,—which was another great point of attention,—none of the shafts of the upper arches stand over those of the lower."²

For Mr. Ruskin's complete account of the Basilica in full detail, the reader is referred to the entire fourth chapter of the second volume of 'The Stones of Venice.'

"Exactly in proportion to the nobility of any work, is the difficulty of conveying a just impression of it; and wherever [in giving account of the architecture of Venice] I have occasion to bestow high praise, there it is exactly most dangerous for me to endeavour to illustrate my meaning, except by reference to the work itself . . . Of the various schools of painting, examples are

¹ 'Stones of Venice', Vol. II, p. 59.

² 'The Seven Lamps of Architecture,' chap. v, §§ 14 and 15; and 'Fors Clavigera,' Vol. VII, p. 157.

accessible to every one, and reference to the works themselves is found sufficient for all purposes of criticism; but there is nothing like St. Mark's or the Ducal Palace to be referred to in the National Gallery, and no faithful illustration of them is possible on the scale of such a volume as this [*'The Stones of Venice'*]: and it is exceedingly difficult on any scale. Nothing is so rare in art, as far as my own experience goes, as a fair illustration of architecture; *perfect* illustration of it does not exist. For all good architecture depends upon the adaptation of its chiselling to the effect at a certain distance from the eye; and to render the peculiar confusion in the midst of order, and uncertainty in the midst of decision, and mystery in the midst of trenchant lines, which are the result of distance,—together with perfect expression of the peculiarities of the design,—requires the skill of the most admirable artist, devoted to the work with the most severe conscientiousness, neither the skill nor the determination having as yet [1853] been given to the subject. . . . As for St. Mark's, its effects depend not only upon the most delicate sculpture in every part, but, as we have stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world,—the colour of glass, of transparent alabaster, of polished marble, and lustrous gold. It would be easier to illustrate a crest of Scottish mountain, with its purple heather and pale harebells at their fullest and fairest, or a glade of Jura forest, with its floor of anemone and moss, than a single portico of St. Mark's. The fragment of one of its archivolts, given at the bottom of the opposite Plate [page 95 in the volume, Plate VI] is not to illustrate the thing itself, but to illustrate the impossibility of illustration.”¹

“Mr. Bunney's name will remain ineffaceably connected with the history of all efforts recently made in Italy for preservation of true record of her national monuments.”² Upon this large and elaborate painting, which measures seven feet seven inches wide, and five feet high, and which the artist was commissioned by Mr. Ruskin to paint for the St. George's Guild, he spent no less

¹ *'The Stones of Venice,'* Vol. II, pp. 93 - 5.

² In a letter by Mr. Ruskin accompanying a testimonial, sent to the artist's widow, in August 1883.

than six hundred days' constant labour. The work, although extremely effective, is—as it was intended it should be,—of an architectural character, rather than a pictorial painting, representing the front elevation of the grand edifice. The richness of the colours of the marbles and mosaics is here reproduced as seen after rain, and during the periods of the sirocco winds, when the fresh glow of the marble, as it appeared in its original polished state, is to be seen to the best advantage.

“It is on its value as a piece of perfect and unchangeable colouring that the claims of St. Mark's are finally rested. . . The perception of colour is a gift just as definitely granted to one person, and denied to another, as an ear for music; and the very first requisite for true judgment of this edifice, is the perfection of that colour-faculty which few people ever set themselves seriously to find out whether they possess or not . . . A deaf man might as well pretend to pronounce judgment on the merits of a full orchestra, as an architect trained in the composition of form *only*, to discern the beauty of St. Mark's. It possesses the charm of colour in common with the greater part of the architecture, as well as the manufactures, of the East. The Venetians deserve especial note as the only European people who appear to have sympathized to the full with the great instinct of the Eastern races. They were, indeed, compelled to bring artists from Constantinople to design the mosaics of the vaults of St. Mark's, and to group the colours of its porches; but they rapidly took up and developed, under more masculine conditions, the system of which the Greeks had shown them the example.”¹ It is almost entirely to this influence, under which the love of colour was unconsciously developed, that the masters of the Venetian school of painting owe their greatness. “The merchants of Venice covered their palaces with porphyry and gold: and, at last, when her mighty painters had created for her a colour more priceless than gold or porphyry, she lavished even this, the richest of her treasures, upon walls whose foundations were beaten by the sea, and the strong tide as it runs beneath the Rialto, is reddened to this day [in the year of grace 1853, but

¹ ‘*Stones of Venice*,’ Vol. II, pp. 78-9.



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The North-West Angle of St Mark's, Venice

J. Taylor del.

now no longer] by the reflection of the frescoes of Giorgione.”¹

PART OF THE FAÇADE OF ST. MARK'S, VENICE — THE NORTH-WEST ANGLE. *Water-colour drawing by J. W. Bunney.*

“The western façade of St. Mark's is flanked, both on the north and south, by a small porch, or portico; that towards the north being open on two sides, and supported by a single detached pillar, and that towards the south open on three sides, and supported by two detached pillars.”²

This finely executed drawing serves to show both the quality of the beautiful veined marbles with which the entire building is immured, and the elaborate character of the details of the carved capitals of the columns, as described in ‘The Stones of Venice.’ Respecting the columns, Mr. Ruskin describes “the principal pillars which carry the nave and transepts, [as being] of white alabaster, veined with grey amber, each of a single block 15 feet high, and 6ft. 2in. round, at the base. I in vain endeavoured to ascertain their probable value. Every sculptor whom I questioned on this subject told me there were no such pieces of alabaster in the market, and that they were to be considered as without price. On the façade of the church alone are two great ranges of shafts, seventy-two in the lower range, and seventy-nine in the upper; all of porphyry, alabaster, and verd-antique, or fine marble.”³ The lower are about nine feet, the

¹ *Stones of Venice*, p. 79.

² ‘*Examples of the Architecture of Venice*,’ — Plate

6, being a reproduction of Mr. Ruskin's drawing of the Southern Angle, referred to above, and more fully described in the text which accompanies the plates.

³ “Nature paints for all the world, poor and rich together. . . . She makes picture-books for us of limestone and flint. . . forming those variegated marbles which all mankind have taken delight to polish and build with, from the beginning of time. . . All those beautiful violet veinings and variegations of the marbles of Sicily and Spain, the glowing orange and amber colours of those of Siena, the deep russet of the Rosso-antico, and the blood-colour of all the precious jaspers that enrich the temples of Italy — all these are painted by Nature, with one material only, variously proportioned and applied — the oxide of iron that stains our Tunbridge springs. . . . And ‘porphyry,’ among the most precious of the harder massive stones: — the colour which gave it that noble name, as well as that which gives the flush to all the rosy granite of Egypt, and to the rosiest summits of the Alps, is still owing to the same substance — your humble

upper about seven feet high, and of various circumferences, from four feet six inches to two feet round. . . We ought to note the relations of the shafts and wall, the latter being first sheeted with alabaster, and then the pillars set within two or three inches of it, forming such a grove of golden marble that the porches open before us, as we enter the church, like glades in a deep forest The St. Mark's shafts have an intrinsic beauty and value of the highest order, and the object of the whole system of its architecture is in great part to set forth the beauty and value of the shaft itself . . Its position within three or four inches of a wall, from which it nevertheless stands perfectly clear all the way up, is exactly that which must best display its colour and quality. When there is much vacant space left behind a pillar, the shade against which it is relieved is comparatively indefinite, the eye passes by the shaft, and penetrates into the vacancy; but when a broad surface of wall is brought near the shaft, its own shadow is, in almost every effect of sunshine, so sharp and dark as to throw out its colours with the highest possible brilliancy, and if there be no sunshine, the wall veil is subdued and varied by the most subtle gradations of delicate half shadow, hardly less advantageous to the shaft which it relieves. And, as far as regards pure effect in open air, I do not know anything whatsoever in the whole compass of European architecture I have seen, which can for a moment be compared with the quaint shade and delicate colour,—like that of Rembrandt and Paul Veronese united,—which the sun brings out, as his rays move from porch to porch, along the St. Mark's façade.

“As if to prove that this was indeed the builder's intention, and that he did not leave his shafts idle, merely because he did not know how to set them to work safely, there are two pieces of masonry at the extremities of the façade, which are just as remarkable for their frank trust in the bearing power of the

oxide of iron.” — ‘*The Two Paths*,’ §§ 151-4; and further, respecting this effect of oxidation, — commonly called rust, — see §§ 142-6. See also ‘*Ethics of the Dust*,’ pp. 187-90, ‘*Stones of Venice*,’ Vol. III, p. 28; and ‘*Seven Lamps*,’ chap. II, § 18. Examples of such marbles as are still procurable of the marble merchants in Venice, I obtained for the Museum in 1892.—W. W.

shafts, as the rest are for their want of confidence in them.

"The small porticoes, which are the most graceful pieces of composition with which I am acquainted, are sustained on detached clusters of four or five columns, forming the continuation of those of the upper series, and each of these clusters is balanced on one grand detached shaft; as much trust being thus placed in the pillars here, as is withdrawn from them elsewhere. The detached pillar at the outer angle, of the Northern portico sustains three shafts, and a square pilaster. Of these shafts the one at the outer angle of the group is the thickest, measuring 3ft. 2in. round, while the others measure only 2ft. 10in. and 2ft. 11in. . . . and this great lower shaft has a different base from all the others of the façade, the builders having made it *shorter*, as well as thicker, increasing the depth both of its capital and the base." Observe, also that the whole strength of this angle is made to depend upon "accuracy of poise, not on breadth or strength of foundation."¹

STUDY OF THE SECOND CARVED BOSS OF ACANTHUS IN THE
ARCHIVOLT OF THE CENTRAL DOORWAY. *By John Ruskin.*

In the preface to the first edition of his portfolio 'Examples of the Architecture of Venice,' published in 1851, Mr. Ruskin wrote of his own drawings as follows:—"The power of drawing, with useful accuracy, objects which will remain quiet to be drawn, is within every one's reach who will pay the price of care, time, and exertion. This price I have paid; and I trust that [my] drawings . . . will not be found deficient in such ordinary draughtsmanship as may be necessary to the fulfilment of their purposes; while, on the other hand, they will never lay claim to any higher merits than that of faithful studies."

With regard to this series of bosses, Mr. Ruskin further observes, in 'The Seven Lamps of Architecture,' with special reference to another one drawn by him, and there engraved, Plate

¹ 'Stones of Venice,' Vol. II, pp. 383-6. It has been found necessary only recently,—that is, after a period of some eight hundred years,—to strengthen the outer columns of the Northern porch, as may be observed in the drawing, with iron stays, the superincumbent weight having actually caused the solid marble to bend outward.

I, fig. 3:—"I have endeavoured to give some idea of one of the hollow balls of stone which, surrounded by flowing leafage, occur in varied succession on the architrave of the central gate of St. Mark's at Venice. It seems to me singularly beautiful in its unity of lightness, and delicacy of detail, with breadth of light. It looks as if its leaves had been sensitive, and had risen and shut themselves into a bud at some sudden touch, and would presently fall back again into their wild flow . . . In all drawing and sculpture, it is the power of rounding, softly and perfectly, every inferior mass, which preserves the serenity, as it follows the truth, of Nature, and which demands the highest knowledge and skill from the workman."¹

This study shows more clearly than can be seen in the large picture, the character of the Byzantine chiselling, which was "entirely freehand, flinging the marble acanthus-leaves here and there as they would actually grow. It is through work of this kind that the divine Greek power of the days of Hesiod came down to animate the mosaic workers in St. Mark's in the eleventh century. They worked under a Greek princess, of whom the reader will find some legend in the second number of 'St. Mark's Rest.'² . . . In late Christian Greek art of the twelfth century, the definitely intended poppy modifies the form of the Acanthus leaf with its own, until the northern twelfth century workman takes the thistle-head for the poppy, and the thistle-leaf for acanthus . . . The Byzantine Greeks gradually confused the poppy with grapes . . . The true poppy-head remains in the south, but gets more and more confused with grapes, till the Renaissance carvers are content with any kind of boss full of seed, but insist on such boss, or bursting globe, as some essential part of their ornament."³

The details of this boss, with the two birds connected with it, and of the first boss, also, may be best appreciated by means of the casts which Mr. Ruskin had specially taken, with the greatest care, for the Museum, and which are hung in the adjoining gallery.

¹ *The Seven Lamps of Architecture*, chap. iii, §§ 16, and 17. ² *Notes on Prout and Hunt*, p. 69 (57 in large edition). ³ *Proserpina*, Vol. I, pp. 115-6.

THE MOSAICS IN ST. MARK'S.

"La vera pittura per l'eternita essere il mosaico." — *Domenico Ghirlandajo*.

The decoration of the walls of the early basilicas by means of pictorial mosaic-work is so intimately associated with the structure of the building, that it is impossible to consider it apart from the architecture. "The majesty of a roof," wrote Mr. Ruskin, "is never, I think, so great, as when the eye can pass undisturbed over the course of all its curvatures, and trace the dying of the shadows along its smooth and sweeping vaults . . . The decoration of these curved surfaces by means of mosaic, or fresco, does not break the curvature. Perhaps the most solemn roofs in the world are the apse conchas of the Romanesque basilicas, with their golden ground and severe figures.¹ . . . I would fain see the true colours of architecture—those of natural stone—taken advantage of to the full. Every variety of hue, from pale yellow to purple, passing through orange, red, and brown, is entirely at our command; nearly every kind of green and grey is also attainable; and with these, and pure white, what harmonies might we not achieve? Of stained and variegated stone, the quantity is unlimited, the kinds innumerable; where brighter colours are required, let glass, and gold protected by glass, be used in mosaic—a kind of work as durable as the solid stone, and incapable of losing its lustre by time . . . The transparent alabasters of San Miniato, and the mosaics of St. Mark's, are more warmly filled, and more brightly touched, by every turn of morning and evening rays; while the hues of our cathedrals have died like the iris out of the cloud, and the temples whose azure and purple once flamed above the Grecian promontories, stand in their faded whiteness, like snows which the sunset has left cold."²

¹ 'Stones of Venice,' Vol. I, p. 335. On the fitness and purpose of Mosaic work, as colour decoration in association with architecture, see 'The Seven Lamps of Architecture,' chap. iv, § 40. ² 'The Seven Lamps,' chap. ii, § 18; and see the entire paragraph.

"Indeed, of all the branches of early Christian art, the most important are the inlaying and mosaic of the twelfth and thirteenth centuries, represented in a central manner by the mosaics of St. Mark's."¹

"In order to meet the objections of those persons who suppose the mosaics of St. Mark's, and others of the period, to be utterly barbarous, as representations of religious history, let it be granted that they are so; we are not for that reason to suppose they were ineffective in religious teaching. I have above [see p. 231 here] spoken of the whole church as a great Book of Common Prayer; the mosaics were its illuminations, and the common people of the time were taught their Scripture history by means of them, more impressively perhaps, though far less fully, than ours are now by Scripture reading. They had no other Bible, and—Protestants do not often enough consider this—*could* have no other. We find it somewhat difficult to furnish our poor with printed Bibles: consider what the difficulty must have been when they could be given only in manuscript. The walls of the church necessarily became the poor man's Bible, and a picture was more easily read upon the walls than a chapter. . . Never had city a more glorious Bible. Among the nations of the North, a rude and shadowy sculpture filled their temples with confused and hardly legible imagery; but, for Venice, the skill and the treasures of the East had gilded every letter, and illumined every page, till the Book-Temple shone from afar off like the star of the Magi."²

"The great mosaics of the twelfth and thirteenth centuries covered the walls and roofs of the churches with inevitable lustre; they could not be ignored or escaped from; their size rendered them majestic, their distance mysterious, the colour attractive. They did not pass into confused or inferior decorations; neither were they adorned with any evidences of skill or science, such as might withdraw the attention from their subjects. They were before the eyes of the devotee at every interval of his worship; vast shadowings forth of scenes to whose realization he looked forward, or of spirits whose presence he in-

¹ 'Stones of Venice,' Vol. II, p. 110.

² *Ibid.*, pp. 107-8, and 116.

voked. And the man must be little capable of receiving a religious impression of any kind, who, to this day, does not acknowledge some feeling of awe, as he looks up to the pale countenances and ghastly forms which haunt the dark roofs of the Baptisteries of Parma and Florence, or remains altogether untouched by the majesty of the colossal images of apostles, and of Him who sent apostles, that look down from the darkening gold of the domes of Venice and Pisa¹ Under this view, and considering them merely as the Bible pictures of a great nation in its youth, I . . . invite the reader to examine the connexion and subjects of these mosaics, but in the meantime I have to deprecate the idea of their execution being in any sense barbarous.”²

The importance of the power and influence exerted by Byzantine Art cannot, indeed, be over-estimated. “Foolish modern critics have seen nothing in the Byzantine school but a barbarism to be conquered and forgotten. But that school brought to the art-scholars of the thirteenth century, laws which had been serviceable to Phidias, and symbols which had been beautiful to Homer : and methods and habits of pictorial scholarship, which gave refinement of manner to the work of the simplest craftsman ; and became an education to the higher artists, which no discipline of literature can now bestow ; and developed themselves in the effort to decipher, and the impulse to re-interpret, the Eleusinian divinity of Byzantine tradition.”³

“These pictures are entirely representative of the food which the Venetian mind had in art, down to the day of the Doge Selvo. This was the kind of images and shadows they lived on. You may think of them what you please, but the historic fact is, beyond all possible debate, that these thin dry bones of art were nourishing meat to the Venetian race ; that they grew and throve on that diet, every day spiritually fatter for it, and more comfortably round in human soul—no illustrated papers to be had, no Academy Exhibition to be seen. If their eyes were to be entertained at all, such must be their lugubrious delectation ; plea-

¹ ‘*Stones of Venice*,’ Vol. II, p. 110. See also ‘*Aratra Pentelici*,’ §§ 55-6, with reference to the colossal clown at the end of the nave of the Crystal Palace as a Christmas symbol. ² *Ibid.*, p. 108. ³ ‘*Val d’Arno*,’ § 87.

sure difficult enough to imagine, but real and pure, I doubt not; even passionate . . . and I am assured the crescent Venetian imagination did indeed find pleasantness in these figures."¹

But, however grotesque we may consider the attitude of the figures in these primitive representations, "the character of the features is almost always fine, the expression stern and quiet, and very solemn, the attitudes and draperies always majestic in the single figures, and in those of the groups which are not in violent action²; while the bright colouring and disregard of chiaroscuro cannot be regarded as imperfections, since they are the only means by which the figures could be rendered clearly intelligible in the distance and darkness of the vaulting. So far am I from considering them barbarous, that I believe of all works of religious art whatsoever, these, and such as these, have been the most effective."³ They are, moreover, both necessarily and properly, to be considered as *abstractions*, and not actual reflections of portraiture, even by suggestion. "I cannot, with any safety, follow the principles of abstraction in such pictorial ornament, since the noblest examples of it appear to me to owe their architectural applicability to their archaic manner⁴ . . . The Byzantines themselves would not, I think, if they could have drawn the figure better, or have used it for a colour decoration; and that use, as peculiar to a condition of childhood, however noble and full of promise, cannot be included among those modes of adornment which are now legitimate, or even possible. There is a difficulty in the management of the painted window for the same reason, which has not yet been met, and we must conquer that first, before we can venture to consider the wall as a painted window on a large scale."⁵

"Every hour of my life," wrote Mr. Ruskin in 1879, "these mosaics become to me more precious, both for their art and their meaning . . . and my mind is mainly set now on getting some worthy illustration of them, and of such remains of the old

¹ *St. Mark's Rest*, p. 108.

² "All the efforts of Byzantine art to represent violent action are inadequate, most of them ludicrously so." (Footnote in the original.)

³ *Stones of Venice*, Vol. II, p. 108; see also p. 69 in the same volume.

⁴ See the explanation of this under the 'Stained Glass' section.

⁵ *The Seven Lamps of Architecture*, chap. iv, § 40.

capitals [of the Ducal Palace] —now removed in process of the Palace restoration from their life in sea, wind, and sunlight, and their ancient duty, to a museum-grave—as I have useful record of, drawn in their native light. And if any of my readers care to help me, in my old age, to fulfil my life's work rightly, let them send what pence they can spare for these objects. . . . I have received a letter from Mr. Burne-Jones, assuring me of his earnest sympathy in this object, and giving me hope, even of his superintendence of the drawings, which I have already desired to be undertaken. But I am no longer able to continue work of this kind at my own cost: and the fulfilment of my purpose must entirely depend on the money-help given me by my readers.¹ . . . In beseeching my readers at Venice and elsewhere to help me to get some faithful record of these mosaics before they perished by modern restoration, I never made a more earnest appeal for anything, and, indeed, I believe, had it been for a personal gift—another Splügen drawing, or the like—I should have got it by this time easily enough. But there are always twenty people who will do what they feel to be kind, for one who will take my advice about an important public object; and my happiness, such as yet remains to me, does not consist in the things about me in my own parlour, but in the thought that the principles I have taught are being acted upon, and the great buildings, and great scenes I have tried to describe, saved, so far as may yet be possible, from destruction and desecration. . . . And so it comes to pass that the floor of St. Mark's is already destroyed, together with the north and south sides; only the west front and roof mosaics are yet left, and these are instantly threatened.² I have now got an absolutely faithful and able artist, trained by Mr. Burne-Jones, to undertake the copying of

¹ *'Stones of Venice,'* Vol. II, p. 397. ² Fortunately, in consequence of Mr. Ruskin's action in the matter, further injury was averted; and at the present time the greatest care is exercised by the authorities, in maintaining the building in all its integrity, with a feeling of befitting reverence for Mr. Ruskin, for having saved their sacred Basilica from ruination. Under the most careful superintendence of Signor Augusto, the '*maestro del mosaico*,'—who especially holds Mr. Ruskin in the highest estimation,—no unnecessary reparation is ever likely to be effected.

the whole series of mosaics yet uninjured. He is doing this for love, and mere journeyman's wages—how carefully and thoroughly, these examples will enough show.”¹

In regard to the irreparable injury done under the prevalent system of restoration, both “in France and England during the last twenty years, the destruction resulting from the extensive employment of mechanical labour,—the money profit of which becomes a motive for persons who have no real art-faculty, to occupy themselves in the direction of imitative work (for which no genius in design is required),—has alone exceeded a hundred-fold all the ruin of former time, neglect, and revolution. But this catastrophe in Venice surpasses all in its miserableness. It is impossible to speak with too much sorrow of the destruction brought upon St. Mark's. The church of St. Mark's was the most rich in associations, the most marvellous in beauty, the most perfect in preservation, of all the eleventh century buildings in Europe, and precisely the most lovely portions were those which have been now destroyed. The mosaics especially were of such exquisite intricacy of deep golden glow between the courses of small pillars, that those two upper arches had an effect as of peacock's feathers in the sun, when their green and purple glitters through and through with light. But now they have the look of a peacock's feather that has been dipped in paint.”²

In connection with an exhibition of some of these pictures which were thus produced for the St. George's Guild, which was held in the rooms of the Fine Art Society, in London, a subscription list was opened, and some few hundreds of pounds were collected, for the purpose of carrying out Mr. Ruskin's project: Mr. T. M. Rooke being commissioned to proceed to Venice in 1879 to make copies of the mosaics, and other studies. Of the former he made a series of eighteen drawings at Venice,

¹ Written in relation to the drawings which were included in the ‘Prout and Hunt exhibition,’ which was arranged by the Fine Art Society in 1879-80, under the special direction of Mr. Ruskin. See his ‘*Notes on Prout and Hunt*,’ pp. 70-1 (or 57-8 in the large edition).

² In a letter by Professor Ruskin, written in 1877, prefixed to Count Zorzi's most admirable and patriotic treatise upon the restoration of St. Mark's, pp. 15-17.

and two more studies of mosaic-work at Ravenna. Other copies of mosaics were also made by Signor Alessandri in Venice. But in a disastrous accident all the careful drawings by Mr. Rooke — the labour of seven months — except six drawings of the St. Mark's series, and one from Ravenna, were lost. "I count it," wrote Mr. Ruskin, "one of the most curious pieces of ill-fortune which has befallen the Guild, that the greater part of the series of exquisite drawings produced by Mr. T. M. Rooke were destroyed by fire in the St. Gothard Tunnel,—the Sardinian Railway Company wholly refusing compensation."¹ Fortunately, however, before forwarding the drawings from Italy, Mr. Rooke took tracings of several of them, which afterwards passed into the possession of Sir Edward Burne-Jones, his intimate friend and master. This fact having recently become known, the Trustees of the Guild sought to obtain from the artist, last year, such copies as it was possible for him to make, and which they have succeeded in acquiring for the Museum. These will, therefore, be found among those described in these pages. But, as if they, in their turn, were to be doomed to annihilation, they also were immediately threatened by a conflagration, while under the process of being framed, and barely escaped such a fate, — the building itself being entirely destroyed.

The first drawing of the series to be considered, is one of the early mosaics which originally had the central position upon the exterior of the West front of the edifice, and which has since been replaced by the present mosaic.

STUDY OF THE MOSAIC FORMERLY OVER THE CENTRAL DOORWAY OF THE BASILICA — FROM A PICTURE BY GENTILE BELLINI. *Copied in Water-colour (1879) by Angelo Alessandri.*

The picture from which this interesting part is reproduced, was painted by Bellini for the church of St. John the Evangelist, in the year 1496, as dated with the signature upon the work, which is now in the Academy at Venice (Room VIII, No. 29). It represents the procession in St. Mark's Place, on the grand occasion of the festival connected with the legend of the Wood of the Holy Cross. The work is one of a large size

¹ 'Master's Report to the St. George's Guild, for the year 1884,' p. 6.

(measuring 24ft. long and 12ft. high), and is a different one from that referred to previously, on page 111, which was painted for the same church. It includes, beyond the long and stately procession figured in the foreground, an entire representation of the front of St. Mark's, as it appeared four centuries ago.

As an example of the care which Gentile Bellini bestowed upon details, this study of the former mosaic over the entrance to St. Mark's is as excellent, as it is valuable as a record.

"To Gentile Bellini and Victor Carapaccio we are indebted for the only existing faithful statements of the architecture of Old Venice; and who are the only authorities to whom we can trust in conjecturing the former beauty of these few desecrated fragments, the last of which are now being rapidly swept away by the idiocy of modern [1843] Venetians.

"Nothing can be more careful, nothing more delicately finished, or dignified in feeling, than the works of both these men; and as architectural evidence, they are the best we could have had, all the gilded parts being gilt in the picture, so that there can be no mistake or confusion of them with yellow colour on light, and all the frescoes or mosaics given with the most absolute precision and fidelity. At the same time they are by no means examples of perfect architectural drawing; there is little light and shade in them of any kind, and none whatever of temporary effect; so that in rendering the character of the relieved parts, their solidity, depth or gloom, the representation fails altogether, and it is moreover lifeless from its very completion, both the signs of age and the effects of use and habitation being utterly rejected; rightly so, indeed, in these instances (all the architecture of these painters being in background to religious subject), but wrongly so, if we look to the architecture alone. Neither is there anything like aerial perspective attempted; the employment of actual gold in the decoration of all the distances, and the entire realization of their details, as far as is possible on the scale compelled by perspective, being alone sufficient to prevent this, except in the hands of painters far more practised in effect than either Gentile or Carpaccio."¹

¹ 'Modern Painters,' Vol. I, p. 106.

The existing mosaic, together with all the other mosaics on the façade, excepting that over the north-western porch, are comparatively modern; indeed they have been most extensively restored quite recently by Salviati. Some of them are said to have been designed by Tintoretto, but several are as late in their production as 1660 and others as recent as 1728, the work being described by Mr. Ruskin as "a flaunting glare of Venetian art in its ruin. No vestige of old work remains till we come to those steps of stone ascending on each side over the inner archivolt; a strange method of enclosing its curve: but done with special purpose. If you look in the Bellini picture, you will see that these steps formed the rocky midst of a mountain which rose over them for the ground in the old mosaic: the Mount of the Beatitudes. And on the vault above, stood Christ, blessing for ever—not as standing on the Mount, but supported above it by angels."¹

*THE EASTERN DOME — CHRIST SURROUNDED BY
THE PROPHETS.*

The following five water-colour drawings are among the series by Mr. T. M. Rooke:—

- (a) GENERAL VIEW OF THE MOSAICS ON THE DOME.
- (b) FIGURE OF THE MADONNA, IN SAME, WITH DETAILS OF THE SCROLL-WORK AROUND AND ON EACH SIDE OF THE WINDOW BENEATH HER, ON A LARGER SCALE.
- (c) FOUR OF THE PROPHETS (NOT INCLUDED IN (a)), ON THE LARGER SCALE,—OBADIAH, HABAKKUK, HOSEA, AND JONAH.
- (d) DECORATIVE SCROLL-WORK AROUND AND BETWEEN TWO OF THE WINDOWS.
- (e) SIMILAR FLORAL SCROLL-WORK BETWEEN THE NEXT TWO WINDOWS.

"The third cupola, that over the altar, represents the witness of the Old Testament to Christ, showing Him enthroned in its centre, and surrounded by the patriarchs and prophets."²

¹ *St. Mark's Rest*, p. 104. Respecting the early mosaics of about 1204, see *Ibid.*, p. 99; and for further account of the entire representation of St. Mark's in the days of Bellini, as shown in this picture, see '*Guide to the Academy of Venice*,' pp. 21-4.

² '*Stones of Venice*,' Vol. II, p. 114.

This dome over the High Altar has the appearance of being of a rather late date, and Mr. Ruskin considered it to be of inferior workmanship;¹ but on account of the injurious restorations that have been effected at different times, it is scarcely possible to judge precisely respecting its execution. Its origin really dates from the thirteenth century; and, says Mr. Ruskin, "though, when I was last in Venice much [of the original work] was gone, yet much was left wholly lovely and mighty . . . but the surrounding Prophets, and the Virgin in prayer, at least retained so much of their ancient colour and expression as to be entirely noble,—if only one had nobility enough in one's own thoughts to forgive the failure of any other human soul to speak clearly what it had felt of most divine."²

"This part of the church must necessarily have been first completed, because it is over the altar and shrine. In it, the teaching of the Mosaic legend begins, and in a sort ends;—'Christ, the King,' foretold of Prophets—declared of Evangelists—born of a Virgin in due time. But to understand the course of legend," see the full description in 'St. Mark's Rest' (pp. 112-120), from which these extracts are mostly given.

The figure of Christ pervades the upper part of the dome, encircled by a rainbow; while arranged below are altogether fourteen figures. Each of the Prophets bears a scroll upon which the message of his witness to Christ is written. Those shown in this drawing include the following:—

JONAH, — the head just seen.

ZEPHANIAH, — with the inscription, in the Latin vulgate, rendered into English, thus: — "Seek ye the Lord, all in the gentle time."³

¹ Vide 'Stones of Venice,' Vol. II, p. 114, footnote; and also Lord Lindsay's 'Christian Art,' Vol. I, p. 124. ² 'St. Mark's Rest,' p. 118.

³ This is the third verse of the second chapter of the prophet's book. Mr. Ruskin adds, in brackets, "in mansueti tempore," as the Latin text: but the reading is open to question. In the translation of 'The Hewbrew Scriptures' (Vol. III, p. 434) by the erudite scholar Samuel Sharpe, the English text is given as "Seek ye Jehovah, all ye meek of the earth." This is probably the correct reading: the explanation being, that in all the MS. and early-printed Bibles — as may be seen in the case of the examples

HAGGAI,—“Behold, the desired of all nations shall come.”

ZACHARIAH,—“Behold a man whose name is the Branch,”
(Oriens).

MALACHI,—“Behold I send my messenger,” etc.

SOLOMON,—“Who is this that ascends as the morning?”

DAVID,—“Of the fruit of thy body will I set upon thy throne.”

THE MADONNA,—with her hands raised in devotion; and on her right, bearing the message concerning her,—

ISAIAH,—“Behold a virgin shall conceive. . . . Immanuel.”

Then follow in the series, Jeremiah and Daniel, and, completing the circle of Messianic prophets, Obadiah, Habakkuk, and Hosea, who are included in the drawing (*d*), as well as in the general view.

“The decorative power of the colour in these figures, chiefly blue, purple, and white on gold, is entirely admirable,—more especially the dark purple of the Virgin’s robe, with lines of gold for its folds; and the figures of David and Solomon, both in Persian tiaras, almost Arab, with falling lappets to the shoulder, for shade; David holding a book with Hebrew letters on it and a cross, (a pretty sign for the Psalms); and Solomon with rich orbs of involved lace-like ornament on his dark robe, cusped in the short hem of it, over gold underneath. And note in all these mosaics that Byzantine ‘purple,’—the colour at once meaning Kinghood and its Sorrow,—is the same as ours—not scarlet, but amethyst, and that deep.”¹

The ornamentation between the windows, and lining their deep recesses, is highly elaborate, no two patterns being alike: for the repetition of their thoughts in the modern style was scorned by all art workers in these early times. In the draw-

in the Museum,—the words were abbreviated as much as possible, leading occasionally to confusion as to the meaning of the contracted words. Thus here, the contractions are (with their variations), as follows:—“Querite dñm oīs (oēs, etc.) masuēti, t̃re.” The last word may be taken to be meant for ‘tempore,’ but it is the common abbreviation of ‘terre,’ and this is in accordance with the usual rendering of the text.

¹ ‘*St. Mark’s Rest*,’ p. 118.

ing (*d*) the patterns around the second and third windows, to the spectator's left, next adjoining to the part shown in drawing (*c*) are copied, together with the floral scroll-work between the third and fourth windows. In drawing (*e*) the floral decoration between the fourth and fifth windows, that is, immediately below the figure of Daniel, and between the fifth and sixth windows, below Obadiah, is similarly reproduced.

"We will go on to the picture which shows us things as they *were*, at one time. You must go round the transept gallery, and get the door opened into the compartment of the eastern aisle, in which is the organ. And going to the other side of the square stone gallery, and looking back from behind the organ, you will see opposite, on the vault, a mosaic of upright figures in dresses of blue, green, purple, and white, variously embroidered with gold. . And this is the writing over them—PONTIFICES · CLERUS POPULUS · DUX · MENTE · SERENUS—The Priests, the Clergy, the People, the Duke, serene of mind . . This was the kind of priests, and people, and kings, who wrote the Requiem of St. Mark."¹ They are represented in the next two drawings. THE DOGE, CLERGY, AND PEOPLE OF VENICE. *Water-colour drawing by C. F. Murray.*

TRACING OF THE SAME SUBJECT, WITH THE INSCRIPTION ABOVE, AND SCOLL DECORATION BELOW. *By Thomas M. Rooke.*

"These represent, as you are told by the inscription above them—The Priests, the Clergy, the Doge, and the People of Venice,—and are an abstract, at least, or epitome of these personages, as they were, and felt themselves to be, in those days. I believe, early twelfth century—late eleventh it might be—later twelfth it may be,—it does not matter: these were the people of Venice in the central time of her unwearied life, her unsacrificed honour, her unabated power, and sacred faith. Her Doge wears, not the contracted shell-like cap, but the imperial crown. Her priests and clergy are alike mitred—not with the cloven, but simple cap, like the conical helmet of a knight. Her people are also her soldiers, and their captain bears his sword, sheathed in black. So far as features could be

¹ 'St. Mark's Rest,' chap. viii, 'The Requiem,' pp. 110-12.

rendered in the rude time, the faces are *all* noble—(one horribly restored figure on the right shows what ignobleness, on this large scale, modern brutality and ignorance can reach); for the most part, dark-eyed, but the Doge, brown-eyed and fair-haired, the long tresses falling on his shoulders, and his beard braided like that of an Etruscan king.”¹

Many of these mosaics have been considerably restored in times gone by, to their great detriment, and it is only too evident that those who performed the work, made such alterations as to admit of their signing their ‘restoration’ with their own name. “Exactly in proportion to a man’s idiocy, is always the size of the letters in which he writes his name on the picture that he spoils. The old mosaicists in St. Mark’s have not in a single instance, as far as I know, signed their names; but the spectator who wishes to know who destroyed the effects of the nave, may see his name inscribed twice over, in letters half a foot high, ‘BARTOLOMEO BOZZA.’”²

MOSAICS IN THE CHURCH OF SAN APOLLINARE NUOVO, AT RAVENNA,—SAINTS CECILIA, EULALIA, AND AGNES. *Water-colour Drawing* (1884), by T. M. Rooke.

This drawing, although not representing the mosaics of St. Mark’s, is included in this connection, on account of the close affinity that existed between such art-productions at Venice, and at Ravenna at this period.

The drawing is a single example of an entire series which was in process of execution for Mr. Ruskin, in illustration of the second part of the historical work projected under the general title ‘Our Fathers have told us.’ Many similar drawings by Sig. Alessandri, Mr. Rooke, and Mr. Randal, have been made in connection with this section, which was to be called ‘Ponte della Pietra,’ and though named after one of the bridges at Verona, the work would have included Ravenna, as the seat of Theodoric’s government on the Adriatic shore.³

Unfortunately, no more could be accomplished in fulfilment of the task which Mr. Ruskin thus set himself, than this repre-

¹ ‘*St. Marks Rest*,’ pp. 110-11.

² ‘*The Stones of Venice*,’ Vol. III,

p. 323.

³ See *supra*, page 228, here; and also under ‘Verona.’

sentative of the numerous drawings which have not as yet been collected together for exhibition here. The cessation of the work is described by Mr. Ruskin in his biographical article upon his engraver, Mr. Arthur Burgess (in 'The Century Guild Hobby-horse,' for April, 1887), as being partly due to his death.

The basilica of San Apollinare Nuovo, was erected towards the close of the fifth century by Theodoric the Great, as an Arian Cathedral, and Royal Chapel: and it was attached to his palace in similar relation to that obtaining between the Venetian Ducal Palace and its Basilica. Under its original dedication it was known as 'S. Martinus in Cœlo Aureo,' "on account of the beautiful gilded ceiling which distinguished it from the other basilicas of Ravenna,"¹ the name being changed in the ninth century, when the relics of St. Apollinaris were transferred hither from the separate church of San Apollinaris in Classis, which was built on the site of his martyrdom. The church is now more commonly known as 'St. Apollinare within the Walls.'

The apse has been demolished in the course of later restorations, but the nave retains completely the mosaic decorations of the Arian times, in three rich tiers, arranged above the arches on either side.

In about the year 555, the series of Martyrs and Virgins along the naves were executed, under Bishop Agnellus. "On the north advances a long train of female, and on the south of male, Saints, all in white robes, and with crowns on their veiled heads, the women with golden mantles. They are proceeding from the city of Ravenna, which is indicated by a view of the royal palace and the harbour, and directing their steps in the one case [the procession of virgins] towards Mary [the Virgin Mother, with her child upon her lap], and in the other towards Christ, who sit enthroned opposite each other between four angels. The whole is designed under the influence of antique bas-reliefs; the balance of the two sides is strictly maintained; on each there is the same tranquil advance, the same regular distribution of figures in the space, the same uniform height for

¹ '*Theodoric the Goth*,' by Thos. Hodgkin, D.C.L., p. 248.

seated and for standing figures. But though the general impression may be solemn and noble, yet the motives of the single figures are timid, the drawing of the heads feeble, and the modelling inadequate. The two periods to which" this, and the other series of the mosaics in the church belong, are "sharply defined, however closely they may approach one another. Here, as in Rome, the classical period of Early Christian art passed away with the close of the Ostrogothic rule, and the assumption of power of the Byzantines. The period immediately following that in which the Catholic creed had gained undisputed ascendancy, was a highly productive period in Ravenna,"¹ and the rest of the mosaics in the church are, for the most part, of anterior date.

"At the close of the fifth century, you have Europe divided simply by her watershed; and two Christian kings reigning, with entirely beneficent and healthy power, one in the north, one in the south: the mightiest and worthiest of them—Theodoric (Theutreich, 'People's Ruler'), the great King of the Ostrogoths being married to the other's [Clovis]² youngest sister. [There was thus] a saint queen in the north—and a devoted and earnest Catholic woman, queen mother in the south."³

For a full narrative of the life and rule of Theodoric the Great, the studious reader will do well to consult the excellent historical volume recently issued from an American press, entitled 'Theodoric the Goth: the Barbarian Champion of Civilisation,' by Mr. Thomas Hodgkin. In this admirably-illustrated work, this church at Ravenna is represented and described; and the writer's remarks respecting these mosaics are so apposite that it is fitting they should be here quoted. He observes that, "in both the processions the representation is, of course, far from the perfection of art. Both the faces and the figures have a certain stiffness, partly due to the very nature of mosaic-work. There is also a sort of child-like simplicity in the treatment; especially of the female figures,

¹ Woltmann and Woermann's '*History of Painting*,' Vol. I, p. 177. ² See '*Our Fathers have told us*,' p. 81, *et seq.* ³ *Ibid.*, p. 86; see also '*The Pleasures of England*,' pp. 26-7.

which an unsympathetic critic would call grotesque. But I think most beholders feel that there is something indescribably solemn in these two great mosaic pictures. . . From the glaring common-place Italian town, with its police-notices, and its proclamation of the number of votes given to the government of Vittorio Emmanuele, you step into the grateful shade of the church, and find yourself transported into the sixth century after Christ. . . You are looking on the faces of the men and maidens who suffered death with torture, rather than deny their Lord. For thirteen centuries those two processions have seemed to be moving on upon the walls of the basilica, and another ceaseless procession of worshippers,—Goths, Byzantines, Lombards, Franks, Italians,—has been, in reality, moving on beneath them to the grave. And then you remind yourself that when the artist sketched those figures on the walls, he was separated by no longer interval than three long lives would have bridged over, from the days of the terrible persecution itself, under Diocletian, that there were still men living on the earth who worshipped the Olympian Jupiter, and that the name of Mohammed, son of Abdallah, was unknown in the world." These pictures were, indeed, even "considerably older when Cimabue found Giotto in the sheepfolds, drawing sheep upon a tile, than any picture of Cimabue's or Giotto's is at the present time."¹

As sympathetically expressed by Miss Julia Cartwright,—
 "It is as if the cry had been heard in the streets, 'Behold, the bridegroom cometh, go ye out to meet him!'—and at the sound of the sudden call, virgin martyrs and sainted confessors had risen with one accord to meet their king. From the gates of Classis on the one hand, from the doors of Theodoric's palace on the other, the long procession goes forth on its way. . . At their feet the flowers of Paradise spring up, large white lilies and feathery grasses. Tall palm-trees, laden with ripe clusters of scarlet fruit, grow between them, emblems of the victory which has crowned their strife, and the sure reward that awaits them far in the spiritual city. Their names are written on the gold background above their heads; and in

¹ *Loc. cit.*, pp. 250-1, and 248.

their hands are crowns of gold which they bear to lay at their Master's feet . . . Thirteen hundred years have not dimmed the lustre of those gems, or tarnished the stainless whiteness of the virgin robes; empires and kingdoms have risen and fallen again, ages have rolled upon ages since the people of Ravenna first saw the glittering train go forth from the gates of Theodoric's palace, and still they are as fresh, as bright in their imperishable loveliness, as if they were but the work of yesterday. Truly, as the Florentine, Ghirlandajo, said long ago [see page 241] this is 'painting for eternity.'"¹

The three saints shown in this drawing belong to a company of twenty-two virgins, arranged 'between palm trees,'² upon the northern wall: they are accompanied by the three Magi, which together make the same number of saints as those figured upon the opposite wall, who similarly hold the wreaths of martyrdom with which they approach in procession to the enthroned Christ.

Cecilia, first, — who, according to the pretty legend, so sweetly sang her hymns of praise upon the organ she invented, that angels even came from heaven to listen to her voice, — was, as a matter of history, born towards the end of the third century of the Christian era: a child of rich Roman parents, who married her to a heathen man, by name Valerian, against her solemn vow of service to God: but upon Valerian being converted by her into the Christian faith, it is said, he was crowned with roses by an angel, and received his martyrdom in advance of her. Under the Roman persecution she, together with Valerian and his brother, were thrust into dungeons for professing faith in Christ, and she was ultimately beheaded in the year A.D. 280.

¹ From an article on '*Gothic Remains at Ravenna*,' in '*The Portfolio*,' June 1884, pp. 119 and 122.

² The conventional representation of the palm-trees by the Byzantine mosaicists, is, although they bear a different significance, of historical interest in relation to the far earlier imagery of the Greeks upon their coins, nearly a thousand years before this date. Compare, for instance, that figured in connection with the Ephesian Artemis stag, on Plate 19 of '*Coins of the Ancients*' (Brit. Museum publication, by Reginald S. Poole, LL.D.), and the four Carthaginian coins on Plate 26, figures 38 and 39 (horse and date palm in fruit), fig. 41 (lion and date palm), and Plate 35, fig. 37 (horse and palm).

The sainted Agnes was a lovely Roman maiden, who in her tender youth refused a noble suitor, who thereupon caused her to be tortured, burnt, and finally killed barbarously by the sword, upon the flame-quenched pile. She afterwards appeared one day, it is related, to her friends, in a vision, upon her tomb, with a lamb at her side, and told them of her happiness in heaven.

Eulalia was said to be by birth a Spaniard, "who when only twelve years old flung down an idol, and defied the Roman prefect. She was therefore martyred with many tortures. At the moment of her death, a white dove came from her mouth, and flew to heaven."¹

THE CENTRAL DOME — 'THE ASCENSION DOME.'
THREE OF THE APOSTLES WITNESSING THE ASCENSION. *Water-colour tracing of the original Drawing (lost by fire), by T. M. Rooke.*

This is one of the drawings which Mr. Rooke recently reproduced from the traced copies which he took from his original drawings made in 1879, — which were destroyed in the Italian post-van as already related, and the tracings of which were given to Mr. Burne-Jones.

The mosaics upon this dome are of the eleventh century; and it may be judged from these drawings that progress in the arts was, during the early Christian centuries, extremely slow, and far behind that of the old Etruscans. This is doubtless due to the too narrowed aspect and the strong conservative spirit in which such subjects were symbolically conceived, and represented in accordance with the received traditions.

"On the vault between the first and second cupolas are represented the Crucifixion and Resurrection of Christ, with the usual series of intermediate scenes . . . The second cupola itself, which is the central and principal one of the church, is entirely occupied by the subject of the Ascension. At the highest point of it, Christ is represented as rising into the blue heaven, borne up by four angels, and throned upon a rainbow, the type of reconciliation. Beneath him the twelve apostles

¹ 'Saints and their Symbols,' by E. A. Green, p. 78.

are seen upon the Mount of Olives, with the Madonna, and, in the midst of them, the two men in white apparel, who appeared at the moment of the ascension,—above whom, as uttered by them, are inscribed the words ‘Ye men of Galilee, why stand ye gazing up into heaven? This Christ, the Son of God, as He is taken from you, shall so come, the arbiter of the earth, trusted to do judgment and justice.’”¹

Separating each of the apostles from one another, are olive and other trees—but chiefly olives—four trees, more or less varied in character, being shown in this drawing. It is interesting to compare these trees with those at Ravenna, referred to above, which were produced about seven hundred years earlier.

Mr. Ruskin writes of them:—“The reader is doubtless aware that the olive is one of the most characteristic and beautiful features of all southern scenery. On the slopes of the northern Apennines, olives are the usual forest timber . . . [and] what the elm and oak are to England, the olive is to Italy. . . . Its classical associations double its importance in Greece: and in the Holy Land the remembrances connected with it, are, of course, more touching than can ever belong to any other tree of the field. [See paragraphs 12 to 15 *loc. cit.*, respecting the growth of olives and their pictorial representation] . . . Now, observe, the old Byzantine mosaicist begins his work at enormous disadvantage. It is to be some one hundred and fifty feet above the eye, in a dark cupola; executed not with free touches of the pencil, but with square pieces of glass; not by his own hand, but by various workmen under his superintendence; finally, not with a principal purpose of drawing olive-trees, but mainly as a decoration of the cupola. There is to be an olive-tree beside each apostle, and their stems are to be the chief lines which divide the dome. He therefore at once gives up the irregular twisting of the boughs hither and thither, but he will not give up their fibres. Other trees have irregular and fantastic branches, but the knitted cordage of fibres is the olive’s own. Again, were he to draw the leaves of their natural

¹ ‘*The Stones of Venice*,’ Vol. II, pp. 113-114.

size, they would be so small that their forms would be invisible in the darkness; and were he to draw them so large as that their shape might be seen, they would look like laurel instead of olive. So he arranges them in small clustres of five each, nearly of the shape which the Byzantines give to the petals of the lily, but elongated so as to give the idea of leafage upon a spray; and these clusters,—his object always, be it remembered, being *decoration*, not less than *representation*,—he arranges symmetrically, on each side of his branches; laying the whole on a dark ground, most truly suggestive of the heavy rounded mass of the tree, which, in its turn, is relieved against the gold of the cupola. Lastly, comes the question respecting the fruit. The whole power and honour of the olive is in its fruit; and, unless that be represented, nothing is represented. But if the berries were coloured black or green, they would be totally invisible; if of any other colour, utterly unnatural, and violence would be done to the whole conception. There is but one conceivable means of showing them, namely, to represent them as golden. For the idea of golden fruit of various kinds was already familiar to the mind, as in the apples of the Hesperides, without any violence to the distinctive conception of the fruit itself. So the mosaicist introduced small round golden berries into the dark ground between each leaf, and his work was done.”¹ Following in the text is a further description of the decorative treatment of the olive, with an accompanying Plate of particular examples, including one of the trees in this series.

“I believe the reader will now see, that in these mosaics, which the careless traveller is in the habit of passing by with contempt, there is a depth of feeling and of meaning greater than in most of the best sketches from nature of modern times; and, without entering into any question whether these conventional representations are as good as it was possible to render them, under the required limitations, they are at all events good enough to completely illustrate that mode of symbolical expression which appeals altogether to thought, and in nowise trusts to realization. And little as, in the present state of our schools,

¹ ‘*The Stones of Venice*,’ Vol. III, pp. 175, and 178-9.

such an assertion is likely to be believed, the fact is that this kind of expression is the *only one allowable in noble art*. . . I do not mean that no art is noble but Byzantine mosaic; but that no art is noble which in any wise depends upon direct imitation for its effect upon the mind. This was asserted in the opening chapters of 'Modern Painters,' but not upon the highest grounds; the results at which we have now arrived in our investigation of early art will enable me to place it on a loftier and firmer foundation.

"We have just seen that all great art is the work of the whole living creature, body and soul, and chiefly of the soul. But it is not only *the work* of the whole creature, it likewise *addresses* the whole creature. That in which the perfect being speaks must also have the perfect being to listen. I am not to spend my utmost spirit, and give all my strength and life to my work, while you, spectator or hearer, will give me only the attention of half your soul. You must be all mine, as I am all yours; it is the only condition on which we can meet each other. All your faculties, all that is in you of greatest and best, must be awake in you, or I have no reward. The painter is not to cast the entire treasure of his human nature into his labour, merely to please a part of the beholder: not merely to delight his senses, not merely to amuse his fancy, not merely to beguile him into emotion, not merely to lead him into thought; but to do *all* this. Senses, fancy, feeling, reason, the whole of the beholding spirit, must be stilled in attention or stirred by delight, else the labouring spirit has not done its work well. . . . So soon as the idea is entirely conveyed, the artist's labour should cease; and every touch which he adds beyond the point when, with the help of the beholder's imagination, the story ought to have been told, is a degradation to his work. So that the art is wrong which either realizes its subject completely, or fails in giving such definite aid as shall enable it to be realized by the beholding imagination."¹

"Beneath the circle of the Apostles, and between the windows of the cupola, are represented the Christian Virtues."²

¹ 'Stones of Venice,' Vol. III, pp. 180-2.

² *Ibid.*, Vol. II, p. 114.

MODESTY AND CONSTANCY : TWO OF THE VIRTUES AROUND THE CENTRAL DOME. *Similar coloured tracing, by T. M. Rooke.*

In this drawing three of the windows with which the figures alternate are shown, and also the ornamental frieze and border that fill the space below the windows and around the dome. The number of Virtues in this series is sixteen, and the two here represented are immediately below the first two of the Apostles in the previous drawing.

The emblematic treatment of the Virtues in this personified form was a favourite practice at this period, and the varied selection of the subjects has been largely commented upon and expounded by Mr. Ruskin, in connection with both the Ducal Palace series, and that around the central archway of this church. This will be considered subsequently in connection with Orcagna's tabernacle in the Church of Or San Michele at Florence, but more completely in the separate descriptive account of the casts of these sculptured representations in Venice, which hang upon the walls of the Museum.

In this case the treatment is of a simple character, with but little symbolism. Each of the female figures is robed to the feet, with the arms alone bare, and each one holds in her hand an unrolled scroll, upon which the beatitude which she bestows upon those who regard her precepts is written. A peculiarity to be noted with respect to Constancy, as here shown, consists in the circled Divinities on each side of her. These are, doubtless, deifications of God the Father, and God the Son, but including the head alone, precisely in the manner of the ancient Greek representations upon their coinage. Each head has its nimbus, the former, upon the spectator's right, consisting of rays identical in character with those of Helios, Apollo, and Dionysius, of the second and third centuries before Christ, or even earlier;¹ while the latter is cruciform, in the

¹ For comparison, the student may be interested in examining an original Greek coin of Rhodes, of about 304 years before Christ, which may be seen in the Museum, upon application. See, also, the British Museum publication, '*Coins of the Ancients*,' Plate xxix, fig. 33 (the same type); and Plate xxxvii, fig. 11, of about 200 B.C. Homer describes

usual manner, as an emblem of either God the Father, or the Son, which had been before a pre-Christian symbol of divinity.

The Virtues, moreover, are crowned very similarly to the divinities of the Greeks; the crown of Constancy resembling the coronet of Hera,¹ but with the addition of gems: and the crown upon the head of Modesty is distinguished by a large crescent moon.

“Beneath them, on the vaults which support the angles of the cupola, are placed the four Evangelists, because on their evidence our assurance of the fact of the Ascension rests; and, finally, beneath their feet, as symbols of the sweetness and fulness of the Gospel which they declared, are represented the four rivers of Paradise—Pison, Gihon, Tigris, and Euphrates.”²

(a) ‘PISON’—THE FIRST OF THE FOUR PERSONIFIED RIVERS OF PARADISE. *Water-colour Drawing by T. M. Rooke.*

(b) ‘TYGRES’—THE THIRD RIVER. *Tracing in colour, from an unfinished drawing by the same artist.*

(c) ‘EUPHRATES’—THE FOURTH RIVER. *Copy of a tracing from a drawing (destroyed by fire) by the same.*

“The Lord God planted a garden eastward in Eden . . and

Helios as giving light both to gods and men; and the rays around the head of this deity when merged into the formerly distinct conception of Apollo, in the time of the Roman Empire, is the symbol of this light-giving power. It was, therefore, perfectly natural that the same symbolism should be attached to the Christian Deity.

¹ The coronet or ‘stephanos’ upon the head of this Greek divinity is a characteristic feature, although varied in its detail in different coins. See for example the illustration of Hera of Cnossus (in Rhodes), given in ‘*Aratra Pentelici*,’ Plate 16, and of the Lacinian Cape coin on Plate 18 of the same volume. Compare, also, the stereo reproductions of coins included by Mr. Ruskin in the cabinet of Greek coins in the Museum collection, Nos. 19 and 20—Hera of Elis (B.C. 421-370); and No. 31—Hera of Argos (B.C. 421-350). The Goddess Hera (Juno, of the Romans), was the wife of Zeus (Jupiter), and in the Iliad she is treated by the Olympian Gods with the same reverence as her husband. At a later date she became invested with regal wealth and power, equal to that of Jupiter himself, and she was then called ‘the Queen of Heaven’—a most notable point, when considered in relation to the bestowal of the same title upon the Madonna of the Roman Church after her Assumption. ² ‘*Stones of Venice*,’ Vol. II, p. 114.

a river went out of Eden to water the Garden ; and from thence it was parted and became four heads. The name of the first is Pishon . . the name of the second river is Gihon . . and the name of the third river is Hiddekel [*i.e.* the Tigris] . . and the fourth river is Euphrates.”¹

Josephus considers the Gihon as the Nile, and the Pison as the Ganges ;² but Virgil made the Nile rise in India, as if it were the same river as the Ganges.³

These mosaics date from the twelfth century. The rivers are each represented by a figure bearing an inverted vase upon his shoulder, or in his arms, from which the stream flows : a tree filling the narrow part of the spandril below, in each corner. The personification is very suggestive of the type of Aquarius, of the Zodiac.

The drawing (*a*), representing the river Pison, is of the mosaic in the south-east spandril of the dome.

The second drawing (*b*) was traced by Mr. Rooke in 1893 from a drawing commenced by him for Mr. Ruskin in 1879.

The third drawing was similarly reproduced from a traced copy of one of the lost drawings, in the possession of Sir Edward Burne-Jones.

THE SOUTH WALL.

The Southern Wall of the nave is sheeted with marble, as throughout the church wherever there is no mosaic ; and includes, above the entrance to the Baptistery, through this wall, five panels of mosaic figures. Four of these are here represented by drawings, namely :—

(*a*) KING DAVID : AND THE MADONNA. *Water-colour Drawing, by T. M. Rooke.*

(*b*) KING ‘SALOMON’ : AND ‘EZECHIEL.’ *Coloured copy of tracing from the Drawing (destroyed) made in 1879, by the same.*

The first in order of the five figures upon this wall is Isaiah, of which no copy has been made. The Madonna is central in the series ; and David and Solomon are included as prophets, though crowned as kings also, the contracted

¹ *Genesis*, chap. ii, verses 8, and 10-15.
Book I, ch. i, § 3.

² *‘Antiquities of the Jews,’*

³ *‘Georgics,’* Book IV, line 288.

form of the word 'Propheta' being inscribed opposite their name, and all four prophets bear their scroll of prophecy. Both the prophet-Kings, it is to be noticed, are included with the Madonna also, in the circle of prophets around the earlier Eastern Dome,¹ and the inscriptions are repeated exactly. The figure of David, moreover, is very similar here to the more ancient treatment: the attitude being identical, and the drapery but slightly varied. The Madonna, however, is here arrayed in an under-dress of a deep blue colour, with a robe of green, the outlining of the folds with gold producing a rich and very harmonious effect, which is intensified by the blue pattern which forms the background special to this figure alone. Her monograms are here repeated in circles on either side of her head, in a similar manner to those connected with the virtue Constancy, previously described. The representation of the Solomon is entirely original, both in regard to the attitude and the drapery.

It is a matter of satisfaction that a representation of the Ezekiel should have been thus so admirably copied in the tracing, since he is the only prophet not included in the drawings of the previous series, described on pages 249 to 251.

THE BAPTISTERY DOME.

Last, but not least in interest, of the series of the mosaics of St. Mark's, thus faithfully represented in these drawings, is that which lines the dome over the altar in the Baptistery.

CHRIST SURROUNDED BY THE PRINCIPALITIES AND POWERS OF HEAVEN. *Water-colour drawing by Thos. M. Rooke.*

"On the vaulting of this roof the figures are distinct, and there are seen upon two great circles, one surrounded by the 'Principalities and powers in heavenly places,'—of which Milton has expressed the ancient division in the single massy line,

'Thrones, Dominations, Princedoms, Virtues, Powers,'—and around the other, the Apostles; Christ the centre of both; and upon the walls, again and again repeated, the gaunt figure of the Baptist, in every circumstance of his life and death."²

¹ See page 249.

² 'Stones of Venice,' Vol. II, p. 69.

Christ is here represented in glory, encircled by angels in attendance upon him, each bearing a candle in his hand.

In the Byzantine rendering of the Heavenly Powers, the circle is in the following order:—"I, Wisdom; II, Thrones; III, Dominations; IV, Angels; V, Archangels; VI, Virtues; VII, Potentates; VIII, Princes; IX, Seraphim. In the Gregorian order, (Dante's 'Paradise,' canto xxviii, Cary's note), the Angels and Archangels are separated, giving altogether nine orders, but not ranks. Note that in the Byzantine circle the cherubim are first, and that it is the strength of the Virtues which call on the dead to rise."¹

"The ten-winged cherub in the recess behind the altar, has written on the circle on its breast, 'Plenitudo Scientie'—'Fulness of Wisdom.' It is the type of the Breath of the Spirit. But it was once a Greek Harpy, and its wasted limbs remain, scarcely yet clothed with flesh from the claws of the birds that they were. At the sides of it are the two powers of the Seraphim and Thrones: the Seraphim with sword; the Thrones (TRONIS) with *Fleur-de-lys* sceptre,—lovely. Opposite, on the arch by which you entered, are the Virtues, (VIRTUTES) A dead body lies under a rock, out of which spring two torrents—one of water, one of fire. The Angel of the Virtues calls on the dead to rise. . . . Above, Christ Himself ascends, borne in a whirlwind of angels."²

As described, further, by Lord Lindsay, "each order of the heavenly hierarchy is signalled by an attitude or occupation expressive of its dignity or office; a Throne, for instance, is seated on a throne—a Domination holds the balance—an Angel and an Archangel rise to heaven, each with a human soul in his arms—a Power binds the devil with chains, and a Virtue points downwards to a skeleton stretched towards a mountain, crowned by an altar, from which gushes forth the river of life, and seems to ask, 'Son of Man, can these bones live?'"³

But, as the author just quoted observes, "St. Mark's is inextinguishable," and it is impossible to extend further upon the

¹ 'Our Fathers have told us,' p. 174.

² 'St. Mark's Rest,' pp. 96-8.

See the full text in the volume.

³ 'History of Christian Art,' Vol. I, p. 286.

wealth of interest comprised in the illuminations which cover the walls and ceiling of this rich treasure-house of early art with its lovely colour.

Before leaving St. Mark's to proceed to the consideration of some of the other special features of Venice, we cannot pass without fuller notice Mr. Ruskin's important communication to the Venetian nobleman already referred to, who has done so much towards saving these lovely monuments from violation: especially as this interesting and lengthy letter of hearty encouragement, and thankfulness, to him is scarcely known. In it Mr. Ruskin wrote, in the year 1877, as follows:—"Venice has taught me all that I have rightly learned of the arts which are my joy; and of all the happy and ardent days which, in my earlier life, it was granted me to spend in this Holy land of Italy, none were so precious as those which I used to pass in the bright recess of the Piazzetta, by the pillars of Acre . . . [none] so bright, so magically visionary, [as the Basilica of St. Mark]—a temple radiant as the flowers of nature, venerable and enduring as her rocks, arched above the rugged pillars.

"In this effort of yours, the first, as far as I know, made with earnestness, and on a basis of sure knowledge, to show the error of our modern system of reconstruction, I recognise, indeed, the revival of the spirit of the Past: the spirit of reverence for the great Dead,—of love for the places which their fame illumined, and their virtue hallowed, and of care for all things which once they had care for, which their loving eyes beheld¹ . . . During thirty years of constant labour in our English schools of art, I have been striving to convince our students of the eternal difference between the sculpture of men who worked in the joy of their art, for the honour of their religion, and the mechanical labour of those who

¹ "In Reverence is the chief joy and power of life;—Reverence for what is pure and bright in your own youth: for what is true and tried in the age of others: for all that is gracious among the living,—great among the dead,—and marvellous in the powers that cannot die."—*Lectures on Art*, § 65. Confer also *Time and Tide*, § 96; and *Fors Clavigera*, Vol. I, Letter i, p. 9.

work, at the best, in imitation, and, too often, only for gain.

“In my own country, now given up wholly to the love of money, I do not wonder when I prevail little. But here in Venice your hearts are not yet hardened; above all, not the heart of the workman. The Venetian has still all the genius, the conscience, the ingenuity of his race; and a master who loved his men, and sought to develop their intelligence, and to rouse their imagination, might be certain of rivalling, by their aid, the best art of former ages. And the chief purpose with which, twenty years ago, I undertook my task of the history of Venetian architecture, was to show the dependence of its beauty on the happiness and fancy of the workman, and to show also that no architect could claim the title to authority of ‘magister’ unless he himself wrought at the head of his men,—captain of manual skill, as the best knight is captain of armies.¹

“But the modern system of superintendence from a higher social position, renders good work impossible: for, with double fatality, it places at the head of operations men unacquainted with the handling of the chisel, and sure to think the mechanical regularity meritorious, which a true artist hates as a musician does a grinding organ; and makes it the interest of the superintendent to employ, rather, numbers of men educated in a common routine, so as to be directed with little trouble, yet whose collective labour will involve larger profit than the few, whose skill could be trusted, but whose genius would demand sympathy, and claim thoughtful guidance, with regard to, not the quantity of their work, but its *excellence*.

“I cannot enough thank you for the admirable care and completeness with which you have both exposed the folly of thus throwing away the priceless marbles of the original structure, and explained to your readers every point relating to the beauty and durability of such materials. I cannot guess where the sandy, or muddy brown, stone [used by the ‘restorers’ of the mosaics] has been brought from,—the commonest kinds of the Verona marble being brighter,—nor

¹ See pages 214-15, 218, and 220-1.

can I understand how the Venetian people can bear to look at such colour, while the pictures of Carpaccio and Gentile Bellini show the beautiful warm red, which was everywhere used on house fronts in those days of perfect art,—giving the name of ‘Venetian’ red to that colour all over Europe. What changes have been made in the other stones, or what damage done to the surfaces of those which remain, I do not know: but . . . the like of the old marbles cannot, I believe, be obtained from any quarry now known. So that, last year, lecturing in my schools at Oxford on the geology of architecture, I took these very marbles of St. Mark’s for principal illustration: and, to my bitter sorrow, was able to hold in my hand, and show to my scholars, pieces of the white and purple-veined alabasters, more than a foot square, bought in Venice out of the wrecks of restoration.”¹ Mr. Ruskin then describes the similar injury done to one of the famous Gothic palaces, which, when he was a youth, “was radiant with the same veined purple alabasters as St. Mark’s, and, in my love of geology,” he says, “I painted them, literally vein for vein; and, fortunately, have preserved the drawings. That palace is now stripped into a defaced wall.

“Your analysis of the value of colours produced by age, is new in art-literature, and cannot possibly be better done. . . If any question is made of your statement of the destruction of the colours of the south side of St. Mark’s, I can produce an exact coloured drawing of it in old time, which I presented to the schools of Oxford, as the most beautiful example of Byzantine colours I could give.

“Now I leave the cause in your hands, dear Count. If, by your intercession, the façade to the square, and mosaics of the porch can yet be saved, every true artist in Europe will bring you tribute of honour, and future Venice, of never-ending gratitude.”²

¹ See pages 223-4, and 237. Also see ‘*The Stones of Venice*,’ Vol. I, pp. 27-9.

² Letter by Mr. Ruskin to Count Alvise Piero Zorzi, prefixed as a preface to the latter’s treatise on the restoration of St Mark’s,—‘*Osservazioni intorno ai restauri interni ed esterni della Basilica di San Marco*,’ pp. 11-14, 16-18, and 21.

SAN GIACOMO DI RIALTO.

In 'St. Mark's Rest,' Mr. Ruskin devotes a chapter—the third—to an account of 'St. James of the Deep Stream,' in relation to the commerce of the great metropolis of Venice, and he finely applies the 'burden of Tyre' to the powerful city which, 'throned on her hundred isles,' was, in her time, indeed, 'a ruler of the waters and their powers.'

"Once did she hold the gorgeous East in fee;
And was the safeguard of the West."¹

" And the exhaustless East
Pour'd in her lap all gems in sparkling showers.
In purple was she robed, and of her feast
Monarchs partook, and deem'd their dignity in-
creased?"²

The grandly poetical passage above referred to by Mr. Ruskin may be given in an extended and varied form as follows:—

"The harvest of the river is her revenue: and she is a mart of nations . . . Is this your joyous city, whose antiquity is from ancient days? . . the giver of crowns, whose merchants are princes, whose traffickers are the honoured of the earth!"³

The Church of St. James of the Rialto is "a picturesque little church in the Piazza di Rialto, [which] stands in the site, and still retains the name of the first church ever built in that Rialto, which formed the nucleus of future Venice, and became afterwards the mart of her merchants. . . It has been grievously restored, but the pillars and capitals of its nave are certainly of the eleventh century; and those of its portico are good central Gothic."⁴ It was erected as a memorial in

¹ Wordsworth's Sonnet on the Extinction of the Venetian Republic. Mr. Ruskin complains that few people now ever read Wordsworth. "I have used Wordsworth myself," he says, "as a daily text-book from youth to age, and have lived in all essential points according to the tenor of his teaching." See '*Fiction, fair and foul*,' re-printed in '*On the Old Road*,' Vol. II, pp. 106-8.

² Byron's '*Childe Harold*,' Canto iv, stanza 2.

³ '*The Vision of Isaiah, the son of Amos*,' of Babylon, chapter xxiii, verses 3 and 7-8.

⁴ '*The Stones of Venice*,' Vol. III, p. 292.

connection with a disastrous conflagration which took place upon the island in the early times of the settlement, when the inhabitants vowed, in prayer for the cessation of the fire, that they would raise a temple to God there.¹

The name Rialto is commonly supposed to apply to the famous single-arched bridge which spans the Grand Canal at this point; but it properly belongs to the island on which this ancient church was built. As stated by Mr. Augustus J. C. Hare, in his guide-book to Venice, "this part of the town was the ancient city of Venice, and derives its name from *Rivo-alto*." The Canal was originally crossed by a bridge of boats, the first actual bridge having been built in the year 1180: and it is this structure that is represented in Carpaccio's picture of 'The Holy Wood of the Cross.'² This was replaced in the sixteenth century by the existing lovely bridge of white marble, for the honour of designing which, all the great architects of the period, — including Michael Angelo — contended. It was erected by about 1588-90, from the design of Antonio [called] da Ponte; and has ever since formed a special feature on the Grand Canal.³

Opposite the front of the church is an old sixteenth-century statue, supporting a pillar, of a hunchback, 'Il Gobbo di Rialto,' an ungainly object, which in itself possesses no merit whatever: but from behind which, in the days of Venetian prosperity, the Laws of the Republic used to be proclaimed. Sansovino, writing in the year 1580, of the piazza outside this church, observes: — "These porticoes are daily frequented by Florentine, Genoese, and Milanese merchants, by those from Spain and Turkey, and all the other different nations of the world, who assemble here in such vast multitudes that this piazza is celebrated amongst the first in the universe."⁴ It has now become a vegetable-market, the church is no longer used, and the place, although abutting upon the main thoroughfare of the Rialto, is generally one of filth and squalour.

¹ See the account given in '*The Tourist in Italy*,' by Thos. Roscoe ('*The Landscape Annual*,' for 1831), pp. 68-9.

² See pp. 111 and 118. The bridge in Gentile Bellini's picture of the subject (p. 111) is a different one.

³ See the fine lithographic drawing by Samuel Prout.

⁴ Quoted from Mr. Hare's '*Guide to Venice*,' p. 81.

- (a) PHOTOGRAPH OF THE INSCRIPTION DISCOVERED BY MR. RUSKIN. *Specially taken for him in 1877 by Mr. Rawdon Brown, and Antonio his servant.*
- (b) PENCIL SKETCH OF THE EAST END OF THE CHURCH, WITH THE INSCRIPTION. *Drawn in 1892 by William White.*
- (c) OLD ENGRAVING OF THE WEST FAÇADE, WITH THE MARKET PLACE, AND 'PONTEM RIVEM ALTI.' *By J. B. Brustoloni, from a Painting by J. B. Moretti.*

This inscription upon the exterior of the east end of the oldest church in Venice,—founded as early as the year 421 A.D.—had become unknown until deciphered anew by Mr. Ruskin in 1877. He speaks of the discovery as the pride of his life,¹ in the following words:—"Fors [see 'Fors Clavigera,' Vol. I, Letter ii, pp. 2-3] has reserved here a strange piece of good fortune for me, namely, after having again declared in its full breadth the great command against usury, and explained the intent of Shakespeare throughout the 'Merchant of Venice,'² it should also have been reserved for me to discover the first recorded words of Venice herself, on her Rialto!—words of the ninth century³ inscribed on her first church, St. James of the Rialto; and entirely unnoticed by all historians, hitherto; yet in letters which he who ran might read:—only the historians never looked at the church, or at least, looked only at the front of it, and never round the corners. When the church was restored in the sixteenth century, the inscription, no more to be obeyed, was yet (it seems) in reverence for the old writing, put on the gable at the back, where, an out-house standing a little in the way, nobody noticed it any more till I came on it, poking about in search of the picturesque. I found

¹ *'The Pleasures of England,'* p. 44. See further, as to the taking of the photograph, *'The Road-side Songs of Tuscany,'* pp. 79-80. ² "The

bearing of this inscription on the relations of Antonio to Shylock may, perhaps, not be perceived by a public which now—consistently, and naturally enough, but ominously—considers Shylock a victim to the support of the principles of legitimate trade, and Antonio a 'speculator and sentimentalist.'"

—*'Arrows of the Chace,'* Vol. I, pp. 245-6. See also *'Munera Pulveris,'* §§ 100 and 101. ³ "I have the best antiquarian in Venice as authority for

this date; my own placing of them would have been the eleventh."

it afterwards recorded in a manuscript catalogue of ancient inscriptions in Venice, in St. Mark's Library; and as I write this, Sunday, March 11th, 1877, this photograph I have had made of it is brought in to me—now in the Sheffield Museum. This inscription is upon a St. George's Cross, with a narrow band of marble beneath—marble so good that the fine edges of the letters might have been cut yesterday." The enigmatically carved inscription runs down and along the cross thus:—

SIT CRVX VERA SALVS HVIC TVA CHRISTE PER LOCO

"'Be Thy Cross, O Christ, the true safety of this place.' (In case of mercantile panics, you see!) . . The eternally electric light of the embankment of this Rialto stream—the Deep Stream, or Market River—was shed upon it, know you, by the Cross. And on the band beneath it—

HOC CIRCA TEMPLVM SIT JVS MERCANTIBVS ÆQVVM

PONDERA NEC VERGANT NEC SIT CONVENTIO PRAVA

"'Around this temple, let the merchant's law be just—his weights true, and his agreements guileless' (or 'his covenants faithful'). Those, so please you, are the first words of Venice to the mercantile world—nor words only, but coupled with such laws as I have set before you [in these letters, 'Fors Clavigera']—perfect laws of 'liberty and fraternity,' such as you know not, nor yet, for many a day, can again learn. It is something to be proud of to have deciphered this for you; and more to have shown you how you may attain to this honesty through frankness. For, indeed, the law of St. George, that our dealings and fortunes are to be openly known, goes deeper even than this law of Venice: for it cuts at the root, not only of dishonesty, but of avarice, and pride." ¹ This petition of faithful trust, this edict proclaiming the laws of justice and honesty, was "the beginning of the whole commercial prosperity of Venice." From that came the *pure* gold of the Venetian *zecchini*, or 'ducat.' ²

¹ 'Fors Clavigera,' Vol. VII, pp. 114-5, and 'Notes on Prout and Hunt,' p. 38 (large edition); see also 'On the Old Road,' Vol. II, p. 233, and especially the Preface to 'Unto this last,' pp. xiv-xv. ² On the purity of the ancient gold coins in this relation, see 'Munera Pulveris,' § 77, and footnote

On the corner of the building fronting the Grand Canal upon the opposite side of the river, — as shown in an engraved drawing by Samuel Prout ¹ — the sculptured figure of Justice stands, crowned, holding in her hand the balance justly poised.

It will be seen by this photograph that “even the hair-strokes in letters carved in the Istrian marble used at Venice a thousand years ago” is remarkably preserved. But “both the Greek and Istrian marbles used at Venice are absolutely defiant of hypæthral influences, and the edges of their delicatest sculpture remain to this day more sharp than if they had been cut in steel, for then they would have rusted away.” ²

This photograph was taken for Mr. Ruskin by the assistance of his “dear friend Mr. Rawdon Brown, of Venice, an Englishman of the old school, and his servant friend Antonio,” as described in ‘The Road-side Songs of Tuscany,’ pp. 79-80. A previous photograph having been taken by Mr. Ruskin himself, with one of the letters of the inscription concealed by an objectionable piece of rain-water piping, was considered unsatisfactory by Antonio, who “took a photographer and a plumber with him next day to the Rialto, over-awed at once the owner of the obnoxious gutter, cut a foot of it clear away, and brought me, in due course of speediest printing, six lovely prints of the entire inscription, of which one may be seen in the St. George’s Museum, Sheffield, and another in my Schools at Oxford.”

SAN SIMEONE GRANDE.

The Church of San Simeone Grande (or Profeta) is one of extremely early foundation, dating from the tenth century; but it is passed over without any mention in ordinary guide-books. “Though small,” says Mr. Ruskin, “it is very important, possessing the precious statue of St. Simeon,” by the side of the high-altar. The church otherwise contains nothing of particular remark — except “the rare early Gothic capitals of the nave [which] are only interesting to the architect, — but in the little passage by the side of the church, leading

¹ In Jennings’s ‘*Landscape Annual*,’ for 1831. The figure is, I believe, no longer in existence. ² ‘*Arrows of the Chace*,’ Vol. I, pp. 245 and 246.

out of the Campo, there is a curious Gothic monument built into the wall, very beautiful in the placing of the angels in the spandrels, and rich in the vine-leaf moulding above.”¹

HEAD OF ST. SIMEON, — FROM THE MARBLE TOMB IN THE CHURCH OF S. SIMEONE GRANDE. *Water-colour drawing by Raffaele Carloforti.*

STUDY OF THE TASSEL ON THE PILLOW OF SAME. *By the same.*

“Towards the beginning of the fourteenth century, in Venice, the recumbent figure begins to appear on the sarcophagus, the first dated example being also one of the most beautiful; the statue of the prophet Simeon, sculptured upon the tomb which was to receive his relics in the church dedicated to him under the name of San Simeone Grande.”²

The monument, which is on the left hand side of the altar in the church, is the work of Marco Romano, the only Roman sculptor of the fourteenth century whose name is known.³ In writing of it, as a remarkable instance of superior figure work for so early a date, Mr. Ruskin says that it is “so skilful in many respects that it was a long time before I could persuade myself that it had indeed been wrought in the first half of the fourteenth century. Fortunately, the date (1317) is inscribed upon it, thus: — ‘IN XRI NOIE AMEN ANNINCARNATIONIS MCCCXVII INESETBR.’ ‘In the name of Christ, Amen, in the year of the incarnation, 1317, in the month of September,’ etc.”

It is “of far finer workmanship, in every respect, than” the figures in the Vine Angle “of the Ducal Palace, yet so like them that I think there can be no question that the head of Noah was wrought by the sculptor of the palace in emulation of that of the statue of St. Simeon. In this recumbent statue of the saint, the face is represented in death; the mouth partly open, the lips thin and sharp, the teeth carefully sculptured beneath; the face full of quietness and majesty, though very

¹ ‘*The Stones of Venice*,’ Vol. III, p. 349,

² *Ibid.*, Vol. III, p. 70.

³ The interesting signature of the sculptor runs thus:—

“Celavit Marcus opus hoc insigne Romanis,
Laudibus non parvus est sua digna manus.”

ghastly; the hair and beard flowing in luxuriant wreaths, disposed with the most masterly freedom, yet severity, of design, far down upon the shoulders; the hands crossed upon the body, carefully studied, and the veins and sinews perfectly and easily expressed, yet without any attempt at extreme finish, or display of technical skill.”¹

In sculpture, as in all other branches of art, the necessity of treating the subject conventionally, in relation to the material, place, and office, is of chief importance, though a principle which is too rarely observed. Thus, in sculpturing a face, we cannot carve its eye-lashes, nor can we carve hair other than in clumsy representation of its masses. “In all cases in which such imitation is attempted, instant degradation is the result: for the effort to imitate shows that the workman has only a base and poor conception of the beauty of the reality—else he would know his task to be hopeless, and give it up at once: so that all endeavours to avoid conventionalism, when the material demands it, result from insensibility to truth, and are amongst the worst forms of vulgarity. Hence, in the greatest Greek statues by the artists of the time of Pericles, the hair is very slightly indicated, not because the sculptor disdained hair, but because he knew what it was too well to touch it insolently². . . On the contrary, in later sculpture, the hair receives almost the principal care of the workman; and, while the features and limbs are clumsily and bluntly executed, the hair is curled and twisted, cut into bold and shadowy projections, and arranged in masses elaborately ornamental.”³

This fine representation of masterly Roman sculpture, which, as Mr. Augustus J. C. Hare, in his excellent visitor’s handbook to Venice says, “no one should omit seeing,” is signed by the Venetian artist whom Mr. Ruskin trained for work of this character — “Il suo Discepolo ubidente R. Carloforti.”⁴

¹ ‘*Stones of Venice*,’ Vol. II, p. 309. ² ‘*The Two Paths*,’ § 78. ³ ‘*The Seven Lamps of Architecture*,’ Chap. vi, § 25. ⁴ Evidence of the regard in which Mr. Ruskin is held by his Venetian pupils, who can never sufficiently express their admiration of him, and their feeling of indebtedness to him, is here interestingly exemplified. It recalls, also, the old practice of the

SANTI GIOVANNI E PAOLO.

This imposing church was commenced to be built for the Dominican brotherhood, in about the year 1234, but it was not completed until two centuries later; in its construction it is consequently of various styles of architecture. Its chief importance, however, is the position to which it became dignified by the Venetian state as the burial-place of the Doges, whose monuments contain numerous features indicative of the times of Venetian greatness. Here, also, special religious ceremonies connected with the affairs of the state were wont to be performed in addition to the regular services at St. Mark's. In this church, it is interesting to note, John Bellini,—by his own desire,—and also his brother Gentile, were buried.

A full account of the church and its sepulchral architecture is contained in the first and third volumes of 'The Stones of Venice.' Here we have but to consider the monuments represented in the collection of the Museum, otherwise than by photographs in illustration of Mr. Ruskin's writings.

THE MOROSINI MONUMENT. *Chromo-lithograph by the Arundel Society (1882), from a Water-colour Drawing by A. Gnauth.*

"The monument to the Doge Michele Morosini, who died in the year 1382, is the richest monument of the Gothic period in Venice." It is to be seen in the Church of St. John and St. Paul,—the 'Westminster Abbey,' as it has been called, of the Venetians,—on the south side of the choir. "It consists of a highly florid canopy,—an arch crowned by a gable, with pinnacles at the flanks, boldly crocketed, and with a huge finial at the top representing St. Michael,—a medallion of Christ set in the gable; under the arch, a mosaic, representing the Madonna presenting the Doge to Christ upon the Cross [his wife kneeling on the other side, with two saints]; beneath,

'cinque cento' Italian painters, as previously remarked upon in these pages, a further example of which is found in the case of Gregorio Schiavone ('the Slavonian'), a pupil in the School of Squarcione (see page 107), who sometimes signed his work 'Opus Sclavonii Dalmatici (of Dalmatia) Squarzonei S.': and in the case of the example in the National Gallery, 'Opus Sclavoni disipuli Squarcioni S.' The final 'S' appears to stand for 'Scuola.'

as usual, the sarcophagus, with a most noble recumbent figure of the Doge, his face meagre and severe, and sharp in its lines, but exquisite in the form of its small and princely features. The sarcophagus is adorned with elaborate wrinkled leafage, projecting in front of it into seven brackets, from which the statues are broken away; but there can be no doubt that these statues represented the theological and cardinal virtues. . . . As this is the first truly Venetian tomb which has the Virtues, and so richly and conspicuously placed, it becomes of importance to know what was the character of Morosini ¹. . . The face of the statue is resolute, thoughtful, serene, and full of beauty; and we must, for once, allow the somewhat boastful introduction of the Virtues to have been perfectly just. The whole tomb is most notable, as furnishing, not only the exactly intermediate condition in style between the pure Gothic and its final Renaissance corruption, but, at the same time, the exactly intermediate condition of *feeling* between the pure calmness of early Christianity, and the beautiful pomp of the the Renaissance faithlessness." ²

MONUMENT TO THE DOGE VENDRAMIN. *Chromo-lithograph by the Arundel Society (1875), from a Drawing by A. Gnauth.*

Nothing better could be instanced as clearly illustrating the degradation of the great Republic itself, under its evil rulers, and of the art of the country in close association with such influence, than this monument to one of its worthless Doges.

"The most celebrated monument of the early Renaissance period, towards the end of the fifteenth century, is that to the Doge Andrea Vendramin, . . in the choir of the church of Santi Giovanni e Paolo. This doge died in 1478, after a short reign of two years, the most disastrous in the annals of

¹ For this, and for the correspondence between Mr. Ruskin and the Count Carlo Morosini, "a descendant, and one of the few remaining representatives, of the ancient noblesse of Venice, — one also by whom his great ancestral name is revered, and in whom it is exalted," with regard to the veracity of the malignant statements of historians concerning his ancestor, see paragraphs lxvi to lxxiii of the chapter here quoted from, and pp. 225-6 in the same volume.

² 'The Stones of Venice,' Vol. III, pp. 79-82; see also page 11 of the same volume.

Venice. He died of a pestilence, which followed the ravage of the Turks, carried to the shores of the lagoons. He died, leaving Venice disgraced by sea and land, with the smoke of hostile devastation rising in the blue distances of Friuli; and there was raised to him the most costly tomb ever bestowed on her monarchs.”¹ The tomb was originally in the Church of the Servi, the monument having been designed by Alessandro Leopardi, the sculptor who was appointed to cast the bronze statue of Colleoni—the commander of the forces who had formerly repelled the Turks,—from the splendid models designed by Andrea Verrocchio.²

In striking contrast with that famous masterpiece, this monument, while it “has attracted public admiration, partly by its costliness, partly by the delicacy and precision of its chiselling, [is] otherwise a very base and unworthy example of the school, showing neither invention nor feeling. It has the Virtues, as usual, dressed like heathen goddesses, and totally devoid of expression, though graceful and well-studied merely as female figures. The rest of its sculpture is all of the same kind; perfect in workmanship, and devoid of thought. Its dragons are covered with marvellous scales, but have no terror nor sting in them; its birds are perfect in plumage, but have no song in them; its children lovely of limb, but have no childishness in them. . . . The Vendramin monument is one of the last which shows, or pretends to show, the recumbent figure laid in death. A few years later, this idea became disagreeable to polite minds; and, lo! the figures, which before had been laid at rest upon the tomb pillow, raised themselves on their elbows, and began to look round them. The soul of the sixteenth century dared not contemplate its body in death. The reader cannot but remember many instances of this form of monument, England being peculiarly rich in examples of them; although, with her, tomb sculpture, after the fourteenth century, is altogether imitative, and in no degree indicative of the temper of the people. It was from Italy that the authority for the

¹ ‘*The Stones of Venice*,’ Vol. I, pp. 26 and 29; and Vol. III, pp. 88 and 90. ² See pages 63-4.

change was derived; and in Italy only, therefore, that it is truly correspondent to the change in the national mind. There are many monuments in Venice of this semi-animate type, most of them carefully sculptured, and some very admirable as portraits, and for the casting of the drapery.”¹

“Some writers,” as an able art-critic describes, “consider the crowning glory of Venetian monuments to be that of the Doge Andrea Vendramin. Here the later Renaissance displays all its borrowed splendours: Corinthian columns supporting a triumphal arch: pilasters and a broad frieze, covered with Arabesques: a mortuary couch resting upon eagles, a sarcophagus adorned with niches and ornamental pilasters, wreaths, sculptured panels, and, to crown all, a medallion supported by syrens. This abundance of Pagan elements is poorly balanced by statuettes of Christian virtues, placed about the recumbent effigy of the Doge, and in the niches of his sarcophagus—virtues which, according to history, Vendramin did not possess. . . The coarse and vulgar statues of Adam and Eve, by Tullio Lombardi, which were originally in the larger niches outside the columns [and which have since been removed to the Palazzo Vendramin Calergi], are now replaced by personifications of military prowess.”²

The inferior ornamentation of the monument having similarly received the most lavish praise at the hands of the Italians, as, for example, in the ‘Architettura di Venezia,’ by Signor Selvatico, to the extent of two pages and a half of close print, without a word, from beginning to end, as to the statue of the dead Doge itself, Mr. Ruskin was by no means satisfied with such criticism. “I am myself [he wrote, after making a complete examination of all the details] in the habit of considering this rather an important part of a tomb, and I was especially interested in it here, because Selvatico, while he is one of the most intelligent of the recent writers who represent the popular feeling respecting Venetian art, only echoes the praise of thousands. It is unanimously declared the *chef d’œuvre*

¹ ‘*The Stones of Venice*,’ Vol. III, pp. 88 and 90. ² ‘*Historical Handbook of Italian Sculpture*,’ by Chas. C. Perkins, pp. 356 and 359.

of Renaissance sepulchral work, and pronounced by Cicognara, also quoted by Selvatico, 'the very culminating point to which the Venetian arts attained by ministry of the chisel.'

"To this culminating point, therefore, covered with dust and cobwebs, I attained, as I did to every tomb of importance in Venice, by the ministry of such ancient ladders as were to be found in the sacristan's keeping. I was struck at first by the excessive awkwardness and want of feeling in the fall of the hand towards the spectator, for it is thrown off the middle of the body, in order to show its fine cutting. Now the Mocenigo hand,¹ severe and even stiff in its articulations, has its veins finely drawn, its sculptor having justly felt that the delicacy of the veining expresses, alike, dignity, and age, and birth. The Vendramin hand is far more laboriously cut, but its blunt and clumsy contour at once makes us feel that all the care has been thrown away, and well it may be, for it has been entirely bestowed in cutting gouty wrinkles about the joints. Such as the hand is, I looked for its fellow. At first I thought it had been broken off, but on clearing away the dust, I saw the wretched effigy had only *one* hand, and was a mere block on the inner side. The face, heavy and disagreeable in its features, is made monstrous by its semi-sculpture. One side of the forehead is wrinkled elaborately, the other left smooth; one side only of the doge's cap is chased; one cheek only is finished, and the other blocked out and distorted besides; finally, the ermine robe, which is elaborately imitated to its utmost lock of hair, and of ground hair on the one side, is blocked out only on the other:—it having been supposed throughout the work that the effigy was only to be seen from below, and from one side. It was, indeed, to be so seen by nearly every one; and I do not blame—I should, on the contrary, have praised—the sculptor for regulating his treatment of it by its position, if that treatment had not involved, first, dishonesty, in giving only half a face, a monstrous mask, when we demanded true portraiture of the

¹ Respecting the monument of the Doge Tomasso Mocenigo, see *loc. cit.*, Vol. I, pp. 25-6, and Vol. III, pp. 83-5.

dead ; and, secondly, such utter coldness of feeling, as could only consist with an extreme of intellectual and moral degradation. Who, with a heart in his breast, could have stayed his hand, as he drew the dim lines of the old man's countenance — unmajestic once, indeed, but at least sanctified by the solemnities of death — could have stayed his hand, as he reached the bend of the grey forehead, and measured out the last veins of it, at so much the zecchin ?

“I do not think the reader, if he has feeling, will expect that much talent should be shown in the rest of his work, by the sculptor of this base and senseless lie. The whole monument is one wearisome aggregation of that species of ornamental flourish, which, when it is done with a pen, is called penmanship, and when done with a chisel, should be called chiselmanship ; the subject of it being chiefly fat-limbed boys sprawling on dolphins, dolphins incapable of swimming, and dragged along the sea by expanded pocket-handkerchiefs.

“But now, reader, comes the very gist and point of the whole matter. This lying monument to a dishonoured doge, this culminating pride of the Renaissance Art of Venice, is at least veracious, if in nothing else, in its testimony to the character of its sculptor. *He was banished from Venice for forgery, in 1487,*”¹ as recorded by Selvatico himself, in the work referred to.

Thus we have demonstrated for us, only too clearly, the effect of the mind of the worker upon his work. The difference between this monument, as a work of art, and such a statue as that of St. Simeon, which we have just previously considered, or the lovely form of Ilaria at Lucca, — both in regard to the conception of the figure as a mere effigy, and in the mode of expressing the thoughts that are, or may be, connected with it, — is thus seen to be immense : and it is well sometimes to enter into a thorough examination of inferior work such as this, that we may be the better able to appreciate, with increased enjoyment, the qualities in truly noble and perfect work which are characteristic of only the greatest men.

¹ ‘*The Stones of Venice*,’ Vol. I, pp. 27 - 9.

PONTE DEI SERVI, WITH THE CAMPANILE OF STA. FOSCA. *Water-colour sketch (unfinished) by Angelo Alessandri.*

The octagonal church of Santa Fosca, at Torcello, and the cathedral of Torcello, together with San Giacomo di Rialto, already referred to, and the crypt of St. Mark's, are described by Mr. Ruskin as forming a distinct group of buildings, "in which the Byzantine influence is exceedingly slight; and which is probably very efficiently representative of the earliest architecture on the islands." ¹

This church is notable for "its exceedingly picturesque campanile, of late Gothic, uninjured by restorations, and is peculiarly Venetian in being crowned by the cupola, instead of the pyramid, which would have been employed at the same period in any other Italian city." ²

THE DUCAL PALACE.

It would be here quite impossible to include an account of this historic and most fascinating building, which Mr. Ruskin has treated upon so fully, as, of all the buildings in the world, "the model of perfection." The following remarks form but a brief epitome of what is so completely described in 'The Stones of Venice,' and 'The Seven Lamps of Architecture.'

"Nearly every source of power and beauty are marvellously united in . . the Doge's Palace at Venice. Its general arrangement, is a hollow square; its principal façade, an oblong, elongated to the eye by a range of thirty-four small arches, and thirty-five columns: while it is separated by a richly canopied window in the centre, into two massive divisions, whose height and length are nearly as four to five; the arcades which give it length being confined to the lower stories, and the upper, between its broad windows left a mighty surface of smooth marble, chequered with blocks of alternate rose-colour and white. It would be impossible, I believe, to invent a more magnificent arrangement of more that is in building most dignified and most fair." ³

¹ 'The Stones of Venice,' Vol. I, p. 20.

² *Ibid.*, Vol. III, p. 290; for

details of this church see also Vol. I, p. 113, and Vol. II, p. 13.

³ 'The

Seven Lamps of Architecture, chap. iii ('The Lamp of Power'), § 9.

"The history of the Ducal Palace begins with the birth of Venice, and to what remains of it at this day, is entrusted the last representation of her power . . . The Ducal Palace consisted, in the minds of the old Venetians, of four distinct buildings. There were in it the palace, the state prisons, the senate-house, and the offices of public business; in other words, it was Buckingham Palace, the Tower of olden days, the Houses of Parliament, and Downing Street, all in one." There have been three Palaces all built upon the same site, and marking successively "the three principal styles of Venetian architecture,—Byzantine, Gothic, and Renaissance . . . The existing building is formed by the union of the "last with what remained of the Gothic Palace."¹ In consequence of this union it is not unnatural that it "contains the three architectural elements of the Roman, Lombard and Arab, in exactly equal proportions," and may be considered "*the central building of the world.*"²

STUDIES OF DECORATION ON THE SEA FAÇADE. *Two Water-colour Drawings by T. M. Rooke (1884), namely:—*

- (a) THE SECOND CAPITAL AND SECOND ARCH, AS SEEN FROM THE PONTE DELLA PAGLIA.
- (b) THE THIRD AND FOURTH CAPITALS WITH MOSAIC ORNAMENT IN THE THIRD SPANDRIL.

"The Ducal Palace has two principal façades; one towards the sea, the other towards the Piazzetta. The seaward side, and, as far as its seventh main arch inclusive, the Piazzetta side, is work of the early part of the fourteenth century, some of it perhaps even earlier; while the rest of the Piazzetta side is of the fifteenth . . . The masonry changes at the centre of the eighth arch from the sea angle on the Piazzetta side. It has been of comparatively small stones up to that point; the fifteenth century work instantly begins with larger stones . . . The face of the palace from this point to the Porta della Carta was built at the instance of the noble Doge Mocenigo [see p. 281], and in the beginning of the reign of his successor Foscari,—that is to say, circa 1424 . . . The palace has seventeen main arches on the sea façade, eighteen on the Piazzetta side, which in all are of course

¹ 'The Stones of Venice,' Vol. II, pp. 287-8, and 300. ² *Ibid.*, Vol. I, p. 17.

carried by thirty-six pillars.”¹ A complete series of photographs of the remarkable sculptured capitals of these columns, which Mr. Ruskin has so perfectly described in the eighth chapter of the second volume of ‘The Stones of Venice,’ and of the Ducal Palace generally, may be seen upon application in the Library of the Museum.

In the decoration of the ‘wall-veil,’ the “spandril space, or the filling between any two arches,” is one which offers itself for such treatment. This is frequently achieved by means of entirely pierced circles; “at other times it is merely suggested by a mosaic, or light tracery on the wall surface, as in the plate opposite.”² [The engraving here referred to by Mr. Ruskin is of the other filled spandril, above the tenth capital]. Every spandril was intended to have been occupied by an ornament resembling those shown in the Plate, and in the drawing (*b*). “The mass of the building being of Istrian stone, a depth of about two inches is left within the mouldings of the arches, rough hewn, to receive the slabs of fine marble composing the patterns. I cannot say whether the design was never completed, or the marbles have been since removed, but there are now only two spandrils retaining their fillings, and vestiges of them in a third,” — namely, the fourth spandril from the Fig-tree Angle, on the Piazzetta façade.³ “The two complete spandrils are on the sea façade, above the third and tenth capitals, that is to say, connecting the second arch with the third, and the ninth with the tenth. The latter is the one given in Plate XIV (p. 290). The white portions of it are all white marble, the dentil band surrounding the circle is in coarse sugary marble, which I believe to be Greek, and never found in Venice, to my recollection, except in work at least anterior to the fifteenth century. The shaded fields charged with the three white triangles are of red Verona marble; the inner disc is green serpentine, and the dark pieces of the radiating leaves are grey marble. The three triangles are equilateral . . . [For details of the design and measurement see the text]. The pattern which

¹ *The Stones of Venice*, Vol. I, pp. 29 - 30.

² *Ibid.*, Vol. I, p. 290.

³ See *loc. cit.*, p. 385.

occupies the other spandril [here shown] is similar, except that the field has only triangles of grey marble, arranged like rays, with their bases towards the centre, there being twenty round the circle. The triangles are isosceles, in contact at their bases, and their points touching the dentil. It has lost its central boss . . . This decoration by discs, or shield-like ornaments, is a marked characteristic of Venetian architecture in its earlier ages, and is carried into later times by the Byzantine Renaissance."¹ For other examples of such decoration see Plates I and VIII, in the volume quoted from.

SCULPTURED BIRD AND GRAPES, FROM THE 'VINE ANGLE' OF THE DUCAL PALACE. *Water-colour study by Raffaele Carloforti.*

"This palace being built in the fourteenth century, when the nation liked to express its thoughts in sculpture, and being essentially the national palace, its builder, speaking as it were the mind of the whole people, signed first on its corner-stones their consent, in the Scriptural definition of worldly happiness,—'Every man shall dwell under his vine and under his fig-tree.' And out of one corner-stone he carved a fig-tree: out of the other a vine. But to show upon what conditions, only, such happiness was to be secured, he thought proper also on each stone to represent the temptations which it involved, and the danger of yielding to them. Under the fig tree he carved Adam and Eve unwisely gathering figs: under the vine, Noah, unwisely gathering grapes."²

"In both the subjects . . . the tree, which forms the chiefly decorative portion of the sculpture,—fig in the one case, vine in the other,—was a necessary adjunct. Its trunk, in both sculptures, forms the true outer angle of the palace; boldly cut separate from the stonework behind, and branching out above the figures so as to enwrap each side of the angle, for several feet, with its deep foliage. Nothing can be more masterly or superb than the sweep of this foliage on the Fig-tree angle; the broad leaves lapping round the budding fruit, and sheltering from sight,

¹ '*Stones of Venice*,' Vol. I, pp. 384-6. Respecting the marbles thus used, see above, pages 237, and 241: also p. 290. ² '*Fors Clavigera*,' Vol. VII, pp. 29-30; and see the context.

beneath their shadows, birds of the most graceful form and delicate plumage. The branches are, however, so strong, and the masses of stone hewn into leafage so large, that, notwithstanding the depth of the undercutting, the work remains nearly uninjured; not so at the Vine angle, where the natural delicacy of the vine-leaf and tendril having tempted the sculptor to greater effort, he has passed the proper limits of his art,¹ and cut the upper stems so delicately that half of them have been broken away by the casualties to which the situation of the sculpture necessarily exposes it. . . . There is still enough in the distribution of the variously bending leaves, and in the placing of the birds on the lighter branches, to prove to us the power of the designer. . . . In several cases, the sculptor has shown the under sides of the leaves turned boldly to the light, and has literally *carved every rib and vein upon them in relief*,² not merely the main ribs which sustain the lobes of the leaf, and actually project in nature, but the irregular and sinuous veins which chequer the membranous tissues between them, and which the sculptor has represented conventionally, as relieved like the others, in order

¹ "I saw in Italy, a year or two ago, a marble sculpture of birds' nests. Now, to carve a bird's nest out of marble is physically impossible, and to reach any approximate expression of its structure would require prolonged and intolerable labour. Therefore, all sculpture which sets itself to carving birds' nests as an end, or which, if a bird's nest were required of it, carved it to the utmost possibility of realisation, would be debased. Nothing but the general form, and as much of the fibrous structure as could be with perfect ease represented, ought to be attempted at all. . . . We continually look for and praise, in our exhibitions, the sculpture of veils, and lace, and thin leaves, and all kinds of impossible things, pushed as far as possible in the fragile stone, for the sake of showing the sculptor's dexterity. . . . I do not mean to attach any degree of blame to the effort to represent leafage in marble for certain expressive purposes. . . . Leaf sculpture is good and admirable, if it renders, as in Gothic work [such as is here under consideration], the grace and lightness of the leaf by the arrangement of light and shadow — supporting the masses well, by strength of stone below; but all carving is base which proposes to itself *slightness* as an aim, and tries to imitate the absolute thinness of thin or slight things, as much modern wood-carving does." — '*Stones of Venice*,' Vol. II, p. 391; and '*The Two Paths*,' § 163, and footnote. See also p. 276, under '*St. Simeon*.' ² See the cast of one of these leaves in the adjoining room.

to give the vine-leaf its peculiar tessellated effect upon the eye.”¹

“The perfect and simple grace of bird form, in general, has rendered it a favourite subject with early sculptors, and with those schools which loved form more than action, but the difficulty of expressing action, where the muscular markings are concealed, has limited the use of it in later art. Half the ornament, at least, in Byzantine architecture, and a third of that of Lombardic, is composed of birds, either pecking at fruit or flowers, or standing on either side of a flower or vase, or alone, as generally the symbolical peacock. But how much of our general sense of grace or power of motion, of serenity, peacefulness, and spirituality, we owe to these creatures, it is impossible to conceive; their wings supplying us with almost the only means of representation of spiritual motion which we possess, and with an ornamental form of which the eye is never weary, however meaninglessly or endlessly repeated.”²

This detail forms part of the sculpture on the Rio angle of the Ducal Palace, representing the Drunkenness of Noah. The colour of the carved marble is pure white: but, for the purpose of displaying the fine work, it was necessary for the artist to employ a monochrome purplish tone. It may be seen, upon examining the casts of this group of birds and grapes which Mr. Ruskin had taken at the same time, that the drawing is extremely accurate, and there is no exaggeration in the representation of the details. For an account of the peculiarly Gothic nature of such decoration of the angles, and the connection between the three subjects, of which the others illustrate the Wisdom of Solomon, and the Tree of Knowledge, see ‘The Stones of Venice,’ Vol. II, pp. 305-II.

PALAZZO MANZONI, (OR ANGARANI PALACE) ON THE GRAND CANAL. *Water-colour drawing (1871) by John W. Bunney.*

This architectural drawing, which was executed under Mr. Ruskin’s special commission, represents “a perfect and very rich

¹ ‘The Stones of Venice,’ Vol. II, pp. 307-8. The reader is referred to the illustration (Plate XIX) and the complete text in the volume, for fuller details; also to the plaster casts of two groups of the birds, specially taken by Mr. Ruskin for the Museum.

² *Ibid.*, Vol. I, p. 227.

example of Byzantine Renaissance.¹ . . . Any such likeness is the most difficult thing in the world to find. No place was ever so fit to be painted truly as Venice, or so fated to be painted falsely² . . . The admirable drawings of Venice, by my good assistant Mr. Bunney, will become of more value every year, as the buildings from which they are made are destroyed.”³

“From the beginning of the thirteenth century there is found at Venice a singular increase of simplicity in all architectural ornamentation; the rich Byzantine capitals giving place to a pure and severe type, and the rich sculptures vanishing from the walls: nothing but the marble facing remaining.”⁴

“It is one of the advantages of Gothic architecture, as broadly opposed to classical, that it admits of a richness of record altogether unlimited. Its minute and multitudinous sculptural decorations afford means of expressing, either symbolically or literally, all that need be known of national feeling or achievement.”⁵ In contrast with Gothic buildings, therefore, generally, “these Renaissance palaces are not more picturesque in themselves, and possess no more interest than those of London or Paris; but they become delightful by the contrast of their severity and refinement, with the rich and rude confusion of the sea-life beneath them, and of their white and solid masonry with the green waves . . . The charm which Venice still possesses, and which for the last fifty years [1853] has rendered it the favourite haunt of all the painters of picturesque subject, is owing to the effect of the palaces belonging to the period we are now examining, mingled with those of the Renaissance.”⁶

“Wherever Christian Church architecture has been good and lovely, it has been merely the perfect development of the common dwelling-house architecture of the period. . . There is no sacredness in round arches, nor in pointed; none in pinnacles,

¹ ‘*The Stones of Venice*,’ Vol. III, p. 303.

² ‘*Academy Notes*’ (1857), p. 55. This was written with reference to a drawing of San Clemente, by Mr. Ruskin himself, on exhibition in the gallery of the New Society of Painters in Water-Colours, but applies very especially to this exquisite work.

³ ‘*Ariadne Florentina*,’ § 245 (footnote). See also above, p. 235. ⁴ ‘*The Stones of Venice*,’ Vol. II, p. 264.

⁵ ‘*The Seven Lamps of Architecture*,’ chap. vi, § 7. ⁶ ‘*The Stones of Venice*,’ Vol. II, p. 232.

nor in buttresses; nor in pillars, nor in traceries. Churches were larger than most other buildings, because they had to hold more people: they were more adorned than most other buildings, because they were safer from violence, and were the fitting subjects of devotional offering: but they were never built in any separate, mystical, and religious style; they were built in the manner that was common and familiar to everybody at the time. . . . The sculptures that adorn the porches of St. Mark's, had once their match on the walls of every palace on the Grand Canal; and the only difference between the church and the dwelling-house was, that there existed a symbolical meaning in the distribution of the parts of all buildings meant for worship, and that the painting or sculpture was, in the one case, less frequently of profane subject than in the other. A more severe distinction cannot be drawn; for secular history was constantly introduced into church architecture; and sacred history, or allusion, generally formed at least one-half of the ornament of the dwelling-house."¹

The "circular disks of green serpentine and porphyry, together with the circular sculptures, appear to have been an ornament peculiarly grateful to the Eastern mind [of the Byzantine architects of this period], derived probably in the first instance from the suspension of shields upon the wall, as in the majesty of ancient Tyre² The sweet and solemn harmony of purple with various green, remained a favourite chord of colour with the Venetians, and was constantly used even in the later palaces. . . . That love of bright and pure colour, which in a modified form, was afterwards the root of all the triumph of the Venetian schools of painting, but which in its utmost simplicity was characteristic of the Byzantine period only . . . is the principal circumstance which marks the seriousness of the early Venetian mind."³

This Palace is one of the most beautiful of those which line the Grand Canal. It is a choice example of perfectly proportioned architecture, designed by Tullio Lombardo, and forms a type of the 'Lombardesque' style of the Central Renaissance

¹ *'Stones of Venice,'* Vol. II, pp. 99 - 100.

² See *'Ezekiel,'* xxvii, 11;

and page 270, here.

³ *'Stones of Venice,'* Vol. II, pp. 143 - 4; but see the further explanation of this point in § § 35 - 6, and here, pages 99 - 103.

period of the XVth century. The approximate date of its completion is the year 1465. With the exception of the disks, but little of the Byzantine influence remains in the general composition and structure of the edifice.

“Every Venetian, whether noble or merchant,—or, as frequently happened both,—appears to have raised his palace or dwelling-house, at this time, upon one type. Under every condition of importance, through every variation of size, the forms and mode of decoration of all the features were universally alike; no servility, alike, but fraternally. . . They are especially to be noted by us at this day, because these refined and richly ornamented forms were used in the habitations of a nation as laborious, as practical, as brave, and as prudent as ourselves; and they were built at a time when that nation was struggling with calamities, and changes threatening its existence almost every hour. And, farther, they are interesting because perfectly applicable to modern habitation. The refinement of domestic life appears to have been far advanced in Venice, from her earliest days; and the remains of her Gothic palaces are, at this day, the most delightful residences in the city.”¹

Comparatively few of the noble palaces which flank the sides of the Grand Canal are any longer maintained as residences in the present day. The passage just quoted, it should be remembered, was written fully forty years ago; and now, probably less than a dozen of these stately edifices are dignified with such refined occupancy. If they have been allowed to sink to *no further* an extent of degradation, they have been either converted into hotels and ‘pensions’ for tourists, or made to subserve merely the purposes of trade. Some few are used as banks, while others have become the hovels of the poorest classes. This palace in particular was recently occupied as a Fire-station,—as may be seen from the inscription over the entrance in the drawing,—but it has since become a manufacturer’s warehouse; and the windows, instead of being glazed, are now uncouthly blocked up with rough boards, as in many other instances, with a miserable effect.

¹ ‘*Stones of Venice*,’ Vol. II, p. 267.

A VENETIAN BY-WAY — LISTA VECCHIA DEI BARRI. *Water-colour study by Angelo Alessandri.*

This drawing serves as an admirable and picturesque illustration, both of a typical street in one of the poorer parishes of the city, and of the decoration common to all the ordinary domestic architecture of Venice, in the thirteenth and fourteenth centuries, as frequently dwelt upon by Mr. Ruskin in 'The Stones of Venice.' "I am not aware," he writes, "of any town of wealth and importance in the middle ages, in which some proof does not exist that, at its period of greatest energy and prosperity, its streets were inwrought with rich sculpture, and even glowing with colour, and with gold. But in this, Venice always stood supreme."¹

The coat-of-arms on the picturesque old archway which spans this narrow street—a lion rampant on a shield, supported by three angels,—is that of the Pisan family Barri, who once owned the famous "Alexander" picture, by Paul Veronese, now in the National Gallery [No. 294].

"The doorways of Venice are almost always constructed on the principle . . . that, they are formed by an arch or gable above a horizontal lintel, the enclosed space or tympanum being sometimes left open, and merely defended by iron bars: sometimes filled with masonry, and charged with ornament. The methods of doing this are various and beautiful; but in the earlier ages . . . it was common to introduce the shield of the family, and together with it there is always an intimation that they have placed their defence and their prosperity in God's hands; frequently accompanied with some general expression of benediction to the person passing over the threshold. This is the general theory of an old Venetian doorway. . . Venetian heraldry requires no beasts for supporters, but usually prefers angels, neither the supporters nor crests forming any necessary part of Venetian bearings."² See, for instance,

¹ *Loc. cit.*, Vol. III, p. 2. On the use of brick in Italy in the manner here exemplified, see *Ibid.*, Vol. II, pp. 260-1. ² 'The Stones of Venice,'

Vol. II, pp. 277-8, and the notes accompanying the 'Examples of the Architecture of Venice.'

the three fine examples, engraved from Mr. Ruskin's drawings, on Plates 11 and 12 of the 'Examples of Venetian Architecture,' and the description of them in the accompanying sheets of text.

VERONA.

"I would give half my fortune to buy Verona for England, if any other people would help me, that what is left of it might not be burned, and what is lost of it, *not* restored." ¹

"If I were asked to lay my finger, in a map of the world, on the spot of the world's surface, which contained at this moment the most singular concentration of art-teaching and art-treasure, I should lay it on the name of the town of Verona. Other cities, indeed, contain more works of carriageable art, but none contain so much of the glorious local art, and of the springs and sources of art, which can by no means be made subjects of package or portorage, ² nor, I grieve to say, of salvage. Verona possesses . . . perfect examples of the great twelfth-century Lombardic architecture, which was the root of all the mediæval art of Italy, without which no Giotto's, no Angelico's, no Raphaels, would have been possible: it contains that architecture, not in rude forms, but in the most perfect and loveliest types it ever attained — contains those, not in ruins, nor in altered or decipherable fragments, but in churches perfect from porch to apse, with all their carving fresh [excepting where replaced by modern 'improvers' ³], their pillars firm, their joints unloosened. Besides these, it includes examples of the great thirteenth and fourteenth-century Gothic of Italy, not merely perfect, but elsewhere unrivalled. At Rome, the Roman — at Pisa, the Lombard, architecture may be seen in greater or in equal nobleness; but not at Rome, nor Pisa, nor Florence, nor in any city of the world, is there

¹ 'From a letter by Mr. Ruskin in *The Daily Telegraph*, of December 25, 1871, relative to the furbishing up of Warwick Castle as a public resort for 'cheap trippers,' while the owners retire into the seclusion of back rooms. ² See page 37. ³ See, for example, page 312.

a great mediæval Gothic like the Gothic of Verona . . . Only at Verona may you see it, in the simplicity of its youthful power, and the tenderness of its accomplished beauty. Verona possesses, too, the loveliest Renaissance architecture of Italy, not disturbed by pride, nor defiled by luxury, but rising in fair fulfilment of domestic service, serenity of effortless grace, and modesty of home seclusion; its richest work given to the windows that open on the narrowest streets and most silent gardens.”¹

GENERAL VIEW OF VERONA, FROM THE GARDENS OF THE PALAZZO GIUSTI. *Water-colour drawing (July - August, 1884) by Frank Randal.*

The now tangled and unkempt garden, from which this general view over the lovely old fortress-city is obtained, has been recently described in a well-illustrated magazine article, as follows:—“On entering through the place, one finds one’s self in a broad avenue of cypresses; to the left is the flower garden, and to the right a grove, arranged in open spaces among the trees, with fountains as centres. At the end of the cypress walk is a high and very precipitous hill-side, which forms the back-ground of the garden, and is densely covered with evergreen trees and shrubs. On this hill-side one catches glimpses here and there of architectural construction; at the top is a small temple, with a terrace which over-looks the garden and house, and beyond that the city of Verona.”²

“This is the city,” wrote Mr. Ruskin, “at whose gates the decisive battles of Italy were fought continually . . . possessing her wealth in the midst of natural scenery such as assuredly exists nowhere else in the habitable globe—a wild Alpine river foaming at her feet, from whose shore the rocks rise in a great crescent, dark with cypress, and misty with olive; and on that crescent of her eastern cliffs, the full moon used to rise through the bars of the cypresses in her burning

¹ ‘*A Joy for Ever*’ (large edition), pp. 74 - 5. ² ‘*Harper’s Monthly Magazine*,’ August 1893, p. 404. The series of articles upon ‘Italian Gardens’ contributed to this magazine by Mr. C. A. Platt, has since been issued in the form of a well-illustrated volume.

summer twilights, touching with soft increase of silver light the rosy marbles of her balconies. Illimitably, from before her southern gates, the tufted plains of Italy sweep and fade in golden light; around her, north and west, the Alps crowd in crested troops, and the winds of Benacus bear to her the coolness of their snows.”¹

The long promontory of these variegated jasper cliffs “is one of the sides of the great gate out of Germany into Italy, through which the Goths always entered, cloven up to Innspruck by the Inn, and down to Verona by the Adige. And by this gate, not only the Gothic armies came, but after the Italian nation is formed, the current of northern life enters still into its heart through the mountain artery, as constantly and strongly as the cold waves of the Adige itself. . . I do not think that there is any other rock in all the world from which the places and monument of so complex and deep a fragment of the history of its ages, can be visible, as from this piece of crag, with its blue and prickly weeds. For you have beneath you at once the birthplaces of Virgil and of Livy — the homes of Dante and Petrarch, and the source of the most sweet and pathetic inspiration to Shakespeare — the spot where the civilisation of the Gothic Kingdoms was founded on the throne of Theodoric. . . The centre of Italian chivalry in the power of the Scaligers . . and, lastly, the birthplace of the highest art — for among these hills, or by this very Adige bank, were born Mantegna, Titian, Correggio, and Veronese.”² Respecting the curbing of the destructive force of the fiercely rushing mountain-torrent of the Adige, in relation to its navigability, and the dangerous silting of its delta in conjunction with the Po, and the minor rivers, Mr. Ruskin suggested that it should be dealt with as planned by Leonardo da Vinci, whose “engineering remains unbettered by modern science.” This matter is enlarged upon in the extracts from a lecture given by Mr. Ruskin in 1870 before the Royal Institution of Great Britain, which have just been reprinted, with illustrations, in an extended form.

¹ ‘*A Joy for Ever*,’ pp. 75 - 6.

² ‘*On the Old Road*,’ Vol. I, pp. 655 - 6.

THE 'PIAZZA ERBE.' *Unfinished drawing (1884) by Frank Randal.*

This market-place, which is still, undoubtedly, one of the most picturesque squares in Italy, was once the Forum of ancient Verona. One side is formed by the Maffei Palace, opposite which stands the marble column bearing a modern replica of the lion of St. Mark, which was originally erected here by the Venetians in 1524.

FRESCOES ON THE EXTERIOR WALLS OF ONE OF THE HOUSES IN THE PIAZZA ERBE, — THE 'HOLY TRINITY,' AND 'ADAM AND EVE.' *Water-colour drawing, by Angelo Alessandri.*

The frescoes here so exquisitely represented, were painted in the fifteenth century, by Liberale. In the earlier part of his career, Liberale da Verona, who was born in about 1451, and died about 1526, was a miniature-painter, and illuminator of manuscripts. He studied in Venice, and painted in the manner of the elder Bellini and Andrea Mantegna, but his execution lacked both refinement and grace. Other examples of his work are to be seen in the Duomo, and elsewhere in Verona, as well as in various Picture Galleries.

The difficult method of painting in fresco is thus described by an artist who was living at about the time this work was executed: — "Of every kind of painting practised by artists, painting on walls is the finest and most masterly, because it consists in doing in one day only, that which in other methods can only be accomplished in many. . . The picture must be painted on the lime while it is wet, and the work must not be left until all that is intended to be done that day is finished. Because, if this painting be long in hand, a certain thin crust forms on the lime, as well from the heat as from the cold, the wind, and the frost, which tarnishes and spots all the picture. And therefore the wall which is painted on must be continually wetted; and the colours employed upon it must be all earths, and not minerals, and the white must be calcined travertine. This kind of painting also requires a firm and quick hand, but above all, a good and sound judgment; because, while the wall is soft, the colours appear quite different from what they do when the wall is dry. It is therefore necessary for the artist,

while painting in fresco, to use his judgment more than his skill, and to be guided by experience: it being very difficult to paint in fresco well. Many of our artists are very expert in other branches of the art, namely, in oil and distemper painting, but do not succeed in this, because it is, indeed, the most manly, the most certain, and the most durable of all methods; and by age it continually acquires beauty and harmony, in an infinitely greater degree than any of the others. This kind of painting cleans itself in the air, is proof against water, and always resists any blow. . . . But those who wish to paint upon walls, [must] paint in fresco like men, without retouching in *secco*, as many painters do, which, besides being a vile practice, shortens the duration of the pictures.”¹

These houses are now but poorly inhabited, and no regard whatever is paid to their preservation; the frescoes are consequently now in a state of rapid decay, and since this drawing was made in 1884, much of what was then to be seen has perished. It is to be feared that these last remnants of this important characteristic of Veronese domestic architecture will in a few years be completely lost. As Mr. Ruskin observes, “Verona and Venice are now seen deprived of more than half their former splendour; it depended far more on their frescoes than their marbles.”²

These drawings were executed for Mr. Ruskin in the year 1884, by his pupil, Sig. Alessandri, of Venice, whose work was pronounced by his master to be throughout “most conscientious and lovely,” whether in his original representations of architecture, or in the copying of fresco, or other paintings, by the great Italian painters.

“What a scene of beauty,” wrote Lord Lindsay in 1847, “what a flower-garden of art—how bright, and how varied—must Italy have presented, at the commencement of the sixteenth century, at the death of Raphael! The sacrileges we lament took place for the most part after that period; hun-

¹ Giorgio Vasari (died 1574), in the introduction to his ‘*Lives of the Painters*,’ as quoted by Mrs. Merrifield, in ‘*The Art of Fresco Painting*,’ pp. 30-1. See also p. 120 in the same volume, and page 36, here.

² ‘*The Seven Lamps of Architecture*,’ chap. ii, § 15.

dreds of frescoes, not merely of Giotto and those other elders of Christian Art, but of Gentile da Fabriano, Pietro della Francesca, Perugino, and their compeers, were still existing, — charming the eye, elevating the mind, and warming the heart. Now, alas! few, comparatively, and fading are the relics of those great and good men. . . Flaking off the walls, uncared for and neglected, save in a few rare instances, scarce one of their frescoes will survive the century, and the labours of the next may, not improbably, be directed to the recovery and restoration of such as may still slumber beneath the white-wash and the daubs with which the Bronzinos and Zuccheros ‘et id genus omne’ have unconsciously sealed them up for posterity — their best title to our gratitude.”¹

FRESCO IN THE PIAZZA ERBE, REPRESENTING ‘THE FALL OF THE GIANTS.’ *Drawn in September 1884, by A. Alessandri.*

The house (No. 27 in the Piazza, — ‘Casa Mazzanti’) on which this fresco is painted, was originally the residence of Albertino della Scala, who died in the year 1301, the painting having been executed by Bartolommeo di Cavalli da Verona, about the end of the fifteenth century.

VIA^Â CAPELLO, WITH THE ‘CASA DEI CAPULETTI’ — JULIET’S HOUSE. *Water-colour drawing by Frank Randal.*

This narrow street, which forms a main thoroughfare into the market-place represented in the above drawing, with its level road almost entirely occupied by the tram-way, — is now so impoverished in character that it would scarcely be supposed that the dilapidated structure in the foreground could ever have been the home of “a girl of a noble Veronese house,”² such as the distinguished family of the Capulets. Notwith-

¹ Lord Lindsay’s ‘*Christian Art*,’ Vol. III, p. 418, as quoted in ‘*On the Old Road*,’ Vol. I, pp. 128-9; and see the entire postscript as given in the second edition, issued by Lady Lindsay in 1885, Vol. II, pp. 389-92.

² ‘*Fors Clavigera*,’ Vol. VIII, p. 162. Mr. Ruskin elsewhere aptly quotes the well-known lines of Samuel Rogers, — with a sad comment upon the present aspect of the place: —

“Am I in Italy? Is this the Mincius?
Are those the distant towers of Verona?
And shall I sup where Juliet at the masque

standing, there is good evidence for believing that this was at least the situation of the town residence of this world-renowned 'house,' the fate of whose hatred of the Montagues has for ever been rendered so famous in the tragedy of 'Romeo and Juliet.' No reliance whatever is to be attached to the so-called tomb of Juliet that is shown in a distant part of the town: the traditional site of the actual monument having, as a matter of history, been long ago demolished. Within the courtyard of this building, however,—the gateway to which is to be seen, on the right-hand side of the street, in this drawing,—the wrought-iron scroll-work, upon the exterior of the rough stabling, still bears the crest of the ancient Capuletti—a broad-brimmed cardinal's hat: affording direct evidence, beyond that of the name of the street, that there is some foundation for the statement which is attached to the house.

Certain it is, that there is a basis of actual history underlying the favourite story which Shakespeare has immortalized in his fascinating play, although it is said that the identical romance can be traced back to Xenophon of Ephesus. But the incident of a faction between two rival houses, with an involved love-episode in the connection, is one that might readily occur repeatedly: and in the story as told in the novel by Massuccio Salernitano (who died about 1470), the names of the ill-fated lovers are Mariotti Magnanelli and Giannozza Saraceni, the scene of the occurrence being there Naples, not Verona. At all events it is treated by Girolamo della Corto, in his history of Verona, as a real event;² and the fact that the country-house of the Capulets, which, in the original Italian story of Romeo (Montecchi) and Guilietta (Capuletti), is called

Saw her loved Montague, and now sleeps by him ?
 Such questions hourly do I ask myself;
 And not a stone in a cross-way inscribed
 'To Mantua,'—'To Ferrara', but excites
 Surprise, and doubt, and self-congratulation."

"Alas! after a few short months spent even in the scenes dearest to history, we can feel thus no more."—*'The Stones of Venice,'* Vol. III, p. 274.

¹ See *'The Italian Novelists'* (*'Chandos Classics'* series), by Thomas Roscoe, p. 173.

'Villa-Franca,' corresponds with a place of that name eleven miles from Verona, while there is, also, a village called Montecchio Maggiore, some five-and-twenty miles away in the opposite direction: thus affording circumstantial evidence in favour of the truth of the story. Both Luigi da Porto (a native of Vicenza, 1486-1529), who relates the history "as told to him by Pelligrino da Verona," and Bandello (died 1561, or earlier) give the time of the incident as being under the rule of Bartolommeo della Scala (otherwise Bartholomew Scaliger), the great prince who served as the Podesta from 1301-3, and whose successor, Can Grande della Scala (1312-1329), whose monument we shall presently examine, received and cherished Dante, when exiled from Florence, some fifteen years after the 'civil broil,' in Verona.

CORSO CAVOUR. *Water-colour drawing (1884) by Frank Randal.*

This view is very characteristic of the domestic architecture of the narrow streets of Verona. Corso Cavour is one of the main streets conducting to the market-place, one end of which is bounded by the Trezzia (or Maffei) Palace, whose tower is seen in this drawing, the other being approached from the Viâ Capello.

As may be judged from this view, "the chief city of Italy, as far as regards the strict effect of the balcony, is Verona; and if we were once to lose ourselves among the sweet shadows of its lonely streets, where the falling branches of the flowers stream like fountains through the pierced traceries of the marble, there is no saying whether we might soon be able to return to our immediate work. Before leaving the subject of the balcony, I must allude to the peculiar treatment of the iron-work. The iron is always wrought, not cast, beaten first into thin leaves, and then cut either into strips or bands, two or three inches broad, which are bent into various curves, to form the sides of the balcony, or else into actual leafage, sweeping and free, like the leaves of nature, with which it is richly decorated. There is no end to the variety of design, no limit to the lightness and flow of the forms, which the workman can produce out of iron treated in this manner; and it

is very nearly as impossible for any metal-work, so handled, to be poor, or ignoble in effect, as it is for cast metal-work to be otherwise¹ . . . but the ordinary domestic window-balcony of Verona is formed by mere ribands of iron, bent into curves as studiously refined as those of a Greek vase, and decorated merely by their own terminations in spiral volutes."²

THE LOGGIA OF THE PALAZZO DEL CONSIGLIO. *Water-colour drawing* (1869) by *John W. Bunney*.

On the back of this admirable drawing Mr. Ruskin has written—'My favourite palace in Verona.' It represents the three end arches of the loggia of the ancient 'Town Hall' of Verona; and Mr. Ruskin wrote, in 1876, with regard to it, "I was but just in time, working with Mr. Bunney in Verona, to catch record of Fra Giocondo's work in the smaller square, — the most beautiful Renaissance design in North Italy."³

As an example of Italian fifteenth century architecture, it is unsurpassed for the perfection of its proportions, symmetry of its arcade, richness of detail, and harmony of colour: essential qualities, which are beautifully blended, and combined, in the entire composition of the building. Nothing in it, however, worth seeing, now remains, except this front with its portico or 'Loggia,' — which gives the name by which the building is at present generally known to visitors, — composed of eight simple arches. A portrait of the architect (who was born in the year 1435, and died in 1514), in his monk's habit, is upon the corner pillar to the extreme left. Over the doorway is a dated inscription, placed there by the

¹ 'The Stones of Venice' Vol. II, p. 248. See also, 'The Two Paths,' §§ 168-171, where actually the same crest as the Capulets' (alluded to on page 299) is described, as occurring in the decoration of an exquisitely beautiful balcony at Bellinzona, which was represented in the frontispiece to the rare first edition of this work: — "One of the houses has been a cardinal's, and the hat is the principal ornament of the balcony, its tassels being wrought with delightful delicacy and freedom; and catching the eye clearly, even among the mass of rich wreathed leaves. These tassels and strings are precisely the kind of subject fit for iron-work — noble in iron-work, they would have been ignoble in marble," on the grounds stated on page 216. ² 'Aratra Pentelici,' § 157. ³ 'Ariadne Florentina,' footnote to § 245.

Venetians in the year 1592 — ‘Pro summa fide summus amor,’ and above are statues of celebrated ancient Veronese personages : busts of some famous modern Veronese having been added later within the portico.

“At Verona,” says Mr. Ruskin, “the art of fresco seems to have been practised in the fifteenth century in absolute perfection, and the colour to have been injured only by violence, not by time.”¹ Considering the risk of damage to which the palace has been exposed at various times, as may be judged from the bullet-marks so plainly to be seen on the fresco-work in the drawing, it is in a remarkable state of preservation. The drawing was made in, or about the year 1869, before the restoration in 1873, and the shot marks are ‘now no longer visible. For Mr. Ruskin’s severe remarks on the replaced colours of the modern restorer, see ‘The Stones of Venice,’ Volume III, new edition, p. 264, from the Travellers’ edition, Vol. II, p. 13 (footnote), written in 1881.

A distinct branch of that Renaissance style, which “was engrafted at Venice on the Byzantine types,” acted simultaneously upon the architecture of the Veronese. “So soon as the classical enthusiasm required the banishment of Gothic forms, it was natural that the Venetian mind should turn back with affection to the Byzantine models, in which the round arches and simple shafts, necessitated by recent law, were presented under a form consecrated by the usage of their ancestors. And, accordingly, the resulting architecture of the first distinct school which arose under the new dynasty . . both at Verona and Venice, is exceedingly beautiful. At Verona it is, indeed, less Byzantine, but possesses a character of richness and tenderness almost peculiar to that city. The noblest example of it, Fra Giacondo’s exquisite loggia, has been daubed and damned by the modern restorer into a caricature worse than a Christmas clown’s. The exquisite colours of the Renaissance fresco, pure as rose-leaves and dark laurel — the modern Italian decorator thinks ‘sporco,’ and replaces by buff-

¹ ‘*Praterita*,’ Vol. II, p. 216. See ‘*A Joy for ever*,’ p. 72, as quoted subsequently in connection with the Chapel of Sta. Maria della Spina, at Pisa.

colour of oil-cloth and prussian-green — spluttering his gold about wherever the devil prompts him to enrich the whole.”¹

In the centre of the Piazza outside is a statue of Dante (erected in 1865), who took refuge with the Scaligers in Verona, when banished from Florence in 1316.

MONUMENTAL TOMBS AT VERONA.

“The perfect type of a Christian tomb was not developed until towards the thirteenth century, sooner or later, according to the civilization of each country; that perfect type consisting in the raised and perfectly visible sarcophagus of stone, bearing upon it a recumbent figure, and the whole covered by a canopy. Before that type was entirely developed, and in the more ordinary tombs contemporary with it, we find the simple sarcophagus, often with only a rough block of stone for its lid: sometimes with a low-gabled lid like a cottage roof, derived from Egyptian forms, and bearing, either on the sides or the lid, at least a sculpture of the cross, and sometimes the name of the deceased, and date of erection of the tomb. In more elaborate examples rich figure-sculpture is gradually introduced; and in the perfect period the sarcophagus, even when it does not bear any recumbent figure, has generally a rich sculpture on its sides representing an angel presenting the dead, in person and dress as he lived, to Christ or to the Madonna, with lateral figures, sometimes of saints, sometimes of mourners; but in Venice almost always representing the Annunciation, the angel being placed at one angle of the sarcophagus and the Madonna at the other. The canopy, in a very simple four-square form, or as an arch over a recess, is added above the sarcophagus, long before the life-size recumbent figure appears resting upon it. By the time that the sculptors had acquired skill enough to give much expression to this figure, the canopy attains an exquisite symmetry and richness; and, in the most elaborate examples, is surmounted by

¹ ‘*The Stones of Venice*,’ Vol. III, pp. 15-16, and the additional note on page 264, — appended subsequently to the patching up of the stucco after this drawing was made.

a statue, generally small, representing the dead person in the full strength and pride of life, while the recumbent figure shows him as he lay in death. And, at this point, the perfect type of the Gothic tomb is reached.”¹

MONUMENT TO CAN GRANDE DELLA SCALA. *Chromo-lithograph, published (1881) by the Arundel Society, from a drawing by A. Gnauth.*

Can Grande was “a good knight and true,” whose life was “as busy and bright a life as is found in the annals of chivalry,”² and who ended his career in the year 1329.

This monument was produced at that period in the history of Verona “when classical literature and art were again known in Italy, and the painters and sculptors, who had been gaining steadily in power for two hundred years — power, not of practice merely, but of race also, — with every circumstance in their favour around them, received their finally perfect instruction, both in geometrical science, in that of materials, and in the anatomy and action of the human body. The people about them, also, — the models of their work — had been perfected in personal beauty by a chivalric war; in imagination, by a transcendental philosophy; in practical intellect, by stern struggle for civic law; and in commerce, not in falsely-made, or vile, or unclean things, but in lovely things, — beautifully and honestly made. And now, therefore, you get out of all the world’s long history, since it was peopled by men, till now — you get just fifty years of perfect work. PERFECT. It is a strong word; it is also a true one. The doing of these fifty years is, unacusable, *right* as art; what its sentiment may be — whether too great or too little, whether superficial or sincere — is another question: but as artists’ work it admits no conception of anything better.”³

This period comprises ‘the Time of the Masters,’ as previously alluded to, in connection with the Italian Schools of Painting, — page 12. With regard to Sculpture, however, while “in Venice the progress of figure-sculpture was comparatively

¹ ‘*The Stones of Venice*,’ Vol. III, pp. 67-8.

Vol. I, p. 659.

² ‘*On the Old Road*,

³ *Ibid.*, p. 660; and see the continuation.

tardy, at Verona, where the great Pisan school had strong influence, the monumental sculpture is immeasurably finer; and so early as about the year 1335, the consummate form of the Gothic tomb occurs in the monument of Can Grande della Scala at Verona. It is set over the portal of the chapel which anciently belonged to the family. The sarcophagus is sculptured with shallow bas-reliefs, representing (which is rare in the tombs with which I am acquainted in Italy, unless they are those of saints) the principal achievements of the warrior's life, especially the siege of Vicenza,¹ and battle of Placenza. These sculptures, however, form little more than a chased and roughened groundwork for the fully-relieved statues representing the Annunciation,² projecting boldly from the front of the sarcophagus. Above, the Lord of Verona is laid in his long robe of civil dignity, wearing the simple bonnet, consisting merely of a fillet bound round the brow, knotted and falling on the shoulder. He is laid as asleep; his arms crossed upon his body, and his sword by his side. Above him, a bold arched canopy is sustained by two projecting shafts, and on the pinnacle of its roof is the statue of the knight on his war-horse;³ his helmet, — dragon-winged, and crested with the dog's head, — tossed back behind his shoulders, and the broad and blazoned drapery floating back from his horse's breast, — so truly drawn by the old workman from life, that it seems to wave in the wind, and the knight's spear to shake, and his marble horse to be evermore quickening its pace, and starting into heavier and hastier charge, as the silver clouds float past behind it in the sky. . . . Though beautiful, the tomb is so little conspicuous or intrusive, that it serves only to decorate the portal of the little chapel, and is hardly regarded by the traveller as he enters. When it is examined, the history of the acts of the dead is found subdued into dim and minute ornament upon his coffin; and the principal aim of the monument is to direct the thoughts to his image, as he lies in death, and to the ex-

¹ See Plate 8 in '*Verona and other Lectures*,' reproduced from Mr. Ruskin's drawing, of the bas-relief of Can Grande at the battle of Vicenza.

² Represented in Plate 7 of the series of fac-similes of Mr. Ruskin's drawings referred to in the previous note. ³ See Plate 3 of the same series.

pression of his hope of resurrection; while, seen as by the memory, far away, diminished in the brightness of the sky, there is set the likeness of his armed youth, stately, as it stood of old in front of battle, and meet to be thus recorded for us, that we may now be able to remember the dignity of the frame, of which those who once looked upon it hardly remembered that it was dust.”¹

The head of the dogs which support the tomb, of which Mr. Ruskin made a drawing himself—also of the two hounds completely—is described by him as “a masterpiece of broad, subtle, easy sculpture, getting expression with every touch, and never losing the least undulation of surface: while it utterly

¹ ‘*The Stones of Venice*,’ Vol. III, pp. 70-72, and see the context. In his lecture upon ‘War,’ included in ‘*The Crown of Wild Olive*,’ Mr. Ruskin contrasts the supposed heroism of to-day with the real heroism of the days of chivalry, as illustrated by the sporting engagements and games of the two periods. In mediæval times the tournament jousts were resorted to, as the means of an all-absorbing pastime: now, horse-racing, cricket, and foot-ball have become the subjects of attention to professional sportsmen and speculators in England, over and above even legitimate ‘play.’ “I cannot help fancying,” our author observes, “that a tournament was a better game than a steeple-chase. The time may perhaps come, in France as well as here, for universal hurdle-races and cricketing: but I do not think universal cricket will bring out the best qualities of the nobles of either country. I use, in such question, the test which I have adopted, of the connection of war with other arts; and I reflect how, as a sculptor I should feel, if I were asked to design a monument for a dead knight, in Westminster Abbey, with a carving of a bat at one end, and a ball at the other. It may be the remains in me only of savage Gothic prejudice, but I had rather carve it with a shield at one end, and a sword at the other. And this, observe, with no reference whatever to any story of duty done, or cause defended. Assume the knight merely to have ridden out occasionally to fight his neighbour, for exercise; assume him even a soldier of fortune, and to have gained his bread and filled his purse at the sword’s point. Still, I feel as if it were, somehow, grander and worthier in him to have made his bread by sword-play than by any other play; I had rather he had made it by thrusting than by batting; — *much* rather than by betting. Much rather that he should ride war-horses than back race-horses; and — I say it sternly and deliberately — much rather should I have him slay his neighbour than cheat him.” — *Loc. cit.*, § 100; and see §§ 26-28, and 60, in the same volume.

disdains the mere imitation of hair, or attainment of effect by deep cutting.”¹

THE MONUMENTAL TOMB OF COUNT CASTEL-BARCO. *Chromolithograph published (1881) by the Arundel Society, from a drawing by A. Gnauth.*

This monument is, characteristically, in the open air, surmounting the arch-way near the western door of the church of Santa Anastasia.

The Count Gugliamo of Castel-barco was Chancellor to Can Grande della Scala, and he died about the year 1330, — only a year later than his sovereign. “His tomb cannot be much later in date.”²

Mr. Ruskin and his assistants made several drawings of this monument, some of which are now at Oxford, — including separate studies of the two lions which support the sarcophagus, one of which has a hind in its claws, and the other a dragon; and the sculptured figure of St. Luke occupying one of the four small panels at the angle of the tomb.³ One of the drawings by Mr. Ruskin himself is reproduced in ‘Verona and its Rivers.’

THE MONUMENTAL TOMB OF CAN SIGNORIO SCALIGERI.

(a) *Large-scale photograph, taken by a Veronese photographer.*

(b) *Lithographic drawing by Samuel Prout.*

This noble structure, standing magnificently within its own fine wrought-iron palisading, open to the gaze of all passers by, under the clear vault of the blue eternal heavens, “arrests the eye of the stranger, and long detains it . . . [It is, at once,] the stateliest and most sumptuous of the monuments in Verona, — a many-pinnacled pile, surrounded by niches with statues of the warrior saints. It is beautiful — for it still belongs to the noble time, the latter part of the fourteenth century, — and quite admirable in feeling, composition, and concise abstraction of essential characters . . . but its work is coarser than that of the tomb of Mastino II, close beside it, and its pride may well

¹ ‘On the Old Road,’ Vol. I. p. 666.

² See ‘On the Old Road,’ Vol.

I, p. 667. ³ *Vide ibid.*, pp. 668-9, and 672.

prepare us to learn that it was built for himself, in his own lifetime, by the man whose statue crowns it — Can Signorio Scala.”¹

Can Signorio died in the year 1350, at the age of forty-three, — it is said of ‘sovereign melancholy,’ — and as he lay dying summoned the sculptor Bonino da Campaglione from Milan to Verona, that the monument might be prepared for him, at a cost of 10,000 golden florins. In its construction, however, the elaborate mausoleum appears to have occupied no less than a quarter of a century.²

“Now, observe, for this is infinitely significant, Can Mastino II was feeble, and wicked, and began the ruin of his house; his sarcophagus is the first that bears upon it the image of a virtue, but he lays claim only to Fortitude. Can Signorio was twice a fratricide, the last time when he lay upon his deathbed; *his* tomb bears upon its gables the images of six virtues, Faith, Hope, Charity, Prudence, and (I believe) Justice and Fortitude.³ . . The low sarcophagus on the left — of much finer time than the richer tomb — has on its side a bas-relief representing the Madonna enthroned between two angels: a third angel presents to her the dead knight’s soul kneeling⁴. . . The value, as well as distant expression, of the dog-tooth on the arch of the side of the niche may be seen by referring to

¹ ‘*The Stones of Venice*,’ Vol. III, p. 73. ² See Perkins’s ‘*Hand-book of Italian Sculpture*,’ pp. 44-5. This able expert remarks that “although no other Italian city can boast such a number of pre-Revival sculptors as Verona, they developed no school from their rude beginnings. Not one Veronese sculptor of the thirteenth century is known to us, and when, in the fourteenth, the Lords of Verona wished to adorn their family burial-place with those superb Gothic tombs, which make it one of the most striking and interesting cemeteries in Italy, they were obliged to send to Milan for Perrino and Bonino. . . The one native sculptor of the fourteenth century of whom we have cognizance is Giovanni di Bigino (flourished 1392).” — *Loc. cit.*, p. 218. ³ ‘*The Stones of Venice*,’ Vol. III, p. 73. See also, respecting the details of the sculptured ornamentation — on the niche, *Ibid.*, Vol. II, pp. 226-7 (Plate XII, fig. 6); the arch with the dog-tooth border, Vol. I, pp. 260-1, and 269 (Plate IX, fig. 7); and the spurs of the base, Vol. I, p. 281 (Plate XII, fig. 5). ⁴ ‘*Notes on Prout and Hunt*,’ p. 64 (or p. 53 in the large edition).

Prout's beautiful drawing . . I have before observed that this artist never fails of seizing the true and leading expression of whatever he touches: he has made this ornament the leading feature of the niche, expressing it, as in distance it is only expressible, by a zigzag . . Prout has rendered the effect of the monument on the mind of the passer-by. I do not say that all the symbolism in this sketch is the best possible, but it is the best which any architectural draughtsman has yet invented, and, in its application to special subjects, it always shows curious internal evidence that the sketch has been made on the spot, and that the artist tried to draw what he saw, not to invent an attractive subject."¹

The crest of the Scaligers, the figurative expression of the name of the family — a ladder, — is repeatedly carved and wrought in all parts of the mausoleum. Of this grand monument Mr. Ruskin and the assistant draughtsmen, Mr. Arthur Burgess, and Mr. John Bunney, who accompanied him upon one of his visits for the purpose, made several drawings, — studies of the carved drapery, *et cætera*, — which were subsequently exhibited in connection with the lecture on the Architecture of Verona, which Mr. Ruskin delivered at the Royal Institution, in February 1870. An abstract of this lecture, together with a full list of the drawings, is reprinted from the Proceedings of the Institution in 'On the Old Road,' Vol. I, pp. 654-673 : also, with extensions, and illustrations of the upper part of the tomb, and of one of the niches, and the ironwork, in 'Verona and other Lectures,' just published.

Respecting the dynasty of the Scaligers, the reader is referred to 'On the Old Road,' Vol. I, § 527.

MONUMENTS OF THE CAVALLI FAMILY, IN THE CHURCH OF STA. ANASTASIA. *Chromo-lithograph published by the Arundel Society (1872), from a drawing by A. Gnauth.*

These interesting monuments serve to memorialise one of

¹ 'The Stones of Venice,' Vol. I, pp. 260-1. By a strange error, Prout, it is to be noted, has mistakenly inscribed his drawing as 'Mausolée de Mastin II — famille de l'Escaille,' whereas it is clearly the larger Scaliger monument that he represents.

the earliest and most respected of the great Veronese families.

“ The Cavallis came first from Germany into the service of the Visconti of Milan, as condottieri, thence passing into the service of the Scaligers. Whether I am right in this conjecture or not, we have, at all events, record in this chapel of seven knights of the family, of whom two are named in the inscription (in Latin) upon the sarcophagus . . of which, I think, the force may be best given thus, in modern terms : — ‘ The tomb of the noble and distinguished Herr Frederic, and of the distinguished and energetic Herr the Lord Nicholas of the house of the Horse, and of their heirs, who gave back his soul to the stars in the year of our Lord 1390.’ ” Mr. Ruskin then enters into an account of the connection of the family with Venice, and the intermarriage with the Scaliger family.

“ The Cavalli Chapel itself, though well deserving the illustration which the Arundel Society has bestowed upon it, is filled with a medley of tombs and frescoes of different dates, partly superseding, none illustrating each other, and instructive mainly as showing the unfortunate results of freedom and ‘ private enterprise ’ in matters of art, as compared with the submission to the design of one ruling mind which is the glory of all the chapels of Italy where the art is entirely noble ” (etc.) . . . The tomb of Frederigo and Nicola Cavalli is in the southernmost chapel of the five which form the east end of the church of St. Anastasia at Verona. It was raised with much rudeness and carelessness amidst the earlier art which recorded the first rise of the Cavalli family.”

With special regard to that portion of the south wall which is represented in this fine engraving, the fresco of the Madonna between four saints, by the Cavalli tomb, together with most of the frescoes on the opposite wall, are, Mr. Ruskin considers, evidently of the fourteenth century, and not particularly good, but characteristic : yet the Madonna portion “ is so graceful as to be quite worth some separate illustration. But the fresco above it is earlier, and of considerable historical interest. It was discovered, with other paintings surrounding the tomb, about the year 1838, when Persico published his

work 'Verona, e la sua Provincia.' . . It will be seen that the frescoes round the tomb have no symmetrical relation to it. They are all of earlier date, and by better artists. The tomb itself is roughly carved, and coarsely painted, by men who were not trying to do their best, and could not have done anything very well, even if they had tried : it is an entirely commonplace and dull work, though of a good school, and has been raised against the highest fresco with a strange disregard of the merit of the work itself, and of its historical value to the family. This fresco is attributable by Persico to Giotto, but it is, I believe, nothing more than an interesting example of the earnest work of his time, and has no quality on which I care to enlarge ; nor is it ascertainable who the three knights are whom it commemorates, unless some evidence be found of the date of the painting, and there is as yet none but of its manner. But they are all three Cavallis, and I believe them to represent the three first founders of the family,—Giovanni, who flourished about 1274, his son Nicola (1297), and grandson Frederigo, who was the Podesta of Vicenza under the Scaligers in 1331, and by whom I suppose the fresco to have been commanded."

After reviewing the history of the times of these warrior knights, in relation to the troublous question of the supremacy of the Church, Mr. Ruskin remarks—"The reader may follow out, according to his disposition, what thoughts the fresco of the three kneeling knights, each with his helmet-crest, in the shape of a horse's head, thrown back from his shoulders, may suggest to him."

"Whether my identification of the figures seen kneeling in the fresco be correct or not, the presentation of these three Cavalli knights to the Madonna, each interceded for by his patron saint, will be found to receive a peculiar significance if the reader care to review the circumstances influencing the relation of German chivalry to the power of the Church in the very year when Giovanni Cavalli entered the ranks of the Visconti."¹ It is to be noticed that this subject of presenta-

¹ These extracts are taken from the monograph upon '*The Monuments*

tion to the Madonna and Child is constantly repeated, occurring twice upon the monument itself, — once in the fresco of the Gothic canopy, where a concourse of angels is in attendance upon either side, and again between the two shields upon the sarcophagus, supported by a saintly Christian knight (probably St. George), and a sainted dignity of the Church.

In the architectural decoration of the tomb there is evidently a close connection with the crocketed and painted Gothic gables which surmount the façade of St. Mark's at Venice.

TWO CHARCOAL DRAWINGS OF DETAILS OF SCULPTURED ORNAMENT IN SANTA ANASTASIA. *By Arthur Burgess.*

The objects here represented are fine examples of Veronese thirteenth century sculpture, referred to in 'On the Old Road,' Vol. I, §§ 509 - 11; and are, unfortunately, amongst the decorative portions which have been 'improved' out of existence by recent restorers of this remarkably fine church. Although commenced in about 1261, it was, together with the church of St. Fermo, mainly built somewhat later, at the expense of Count Castel-barco, whose tomb surmounts the archway leading to the church.¹

SCULPTURED SCROLL-WORK ORNAMENT ON THE PORCH OF SAN FERMO MAGGIORE. *Pencil drawing by Frank Randal.*

"The whole of the architecture of this glorious church may be characterised as exhibiting the rare unison of maxima of simplicity in construction and perfection in workmanship, wrought with the most exquisite proportion and precision . . . The details of the porch are among the most interesting in the Gothic of Italy."²

of the Cavalli Family in the Church of Santa Anastasia, Verona,' which Mr. Ruskin wrote for the Arundel Society, in explanation of the Plate issued by them in 1872. The account has been reprinted in 'On the Old Road,' Vol. I (Part ii), where the portions quoted may be found, on pp. 643, 647 - 51, and 653.

¹ See page 207. ² 'The Stones of Venice,' Vol. I, p. 131; and 'On the Old Road,' Vol. I, p. 666. Respecting the panelled decoration, see page 329 in the former volume: and with regard to other details, see the description of further drawings in the list given in the latter volume.

FLORENCE.

"Of all the fairest cities of the earth
None is so fair as Florence." — *Rogers's 'Italy.'*

Firenze — 'the Flower City,' which has been felicitously called 'the Lily of the Arno,'¹ — still the loveliest of all the old majestic cities of Italy, to the lover of the beautiful, in all that pertains to the realm of Nature, with her fertile plains rich with crops of plenteous grain, her verdant hill-slopes decked with fragrant blossoms, and adorned with trailing vines among the clustered olives, and solitary dark-toned cypresses : in all that, through the unconscious ministry of the soft balmy atmosphere, and the sweet poetic charms which surround and grace the happy vale of Arno, has nursed and fostered the very life and soul of Art, here newly born,—is, indeed, a veritable Paradise.

The spirit of the past ages, of her high nobility of character, and great magnificence, still breathes in the luxuriant air of her quiet narrow streets, and lingers around her discarded palaces, and fair towers, and those memorable antique and graceful marble bridges which span the silently flowing stream, as it wends its course downward to Pisa and the sea. Her days of affluent wealth, in which the arts were created anew, belong indeed to the past, — that period vaguely termed 'the middle ages,' — but though states fall, and arts may fade, "beauty still is here . . . and Nature doth not die," — while the monuments of her glorious art-achievements are to this day among the unexcelled marvels of the highly-cultured world.

As different from Venice in the essential characteristics of her architectural and pictorial art as in her natural conditions and government, the special features which distinguish the re-

¹ "In Val d'Arno lilies grow among the corn, instead of poppies, and the purple gladiolus glows through all its green fields in early spring." — *'Val d'Arno,'* § 186.

finest sentiments of the Florentine spirit are grace, truth, tenderness, and repose. By which we must not hastily infer that these virtues were unknown to the Venetians, but they were not such prevailing features. With them the portrayal of ancient legends, for instance, was even more distinctive, combined with the expression of heroic passion,—the traditions that were most dear to them being imported from the East in far earlier centuries, along with the Byzantine principles of architecture and symbolic decoration.

Having already considered fully the qualities of the pictorial art of the Florentines from the thirteenth to the sixteenth centuries, it remains for us to enter into a description of the chief and most interesting of their buildings, from the earliest times, of which we have any knowledge.

Mr. Ruskin's reason for devoting so much attention to "the stones of Venice" was not that her architecture is altogether superior to any other, although it serves to epitomise the history of Christian architecture much more completely. The Gothic architecture of Verona is, he considers, "far nobler than that of Venice, and that of Florence nobler than that of Verona."¹ Of the Gothic style the most lovely example in the world is, without doubt, the famous Tower built by Giotto in the fourteenth century. But, as of still earlier date, and in as perfect condition, is the Baptistery, which is here represented so delightfully by Mr. Newman, an artist who has long been a resident in the city itself, and whom Mr. Ruskin gladly employed to produce such faithful records of Italian architecture. His drawings of Florence, indeed, are regarded by Mr. Ruskin as "quite the most valuable records yet existing of the old city and her duomo."² We cannot do better than give our first attention to the beautiful time-honoured structure just alluded to.

THE BAPTISTERY OF SAN GIOVANNI. *Water-colour drawing by Henry Roderick Newman.*

The view in this drawing represents the Eastern side of the remarkable octagonal building which fronts the Duomo, and

¹ 'The Seven Lamps of Architecture,' Preface to the second edition, p. xiv.

² 'Report of St. George's Guild, for 1884,' p. 7.

which was itself, at one period of its history, the Cathedral of Florence.

The building is one of ancient foundation, having been originally erected as a pagan temple, for the worship of Mars, it is said, and the mosaic pavement includes a circle of the signs of the zodiac; but upon its becoming converted to Christian use, first as the Cathedral Church, it was ultimately dedicated to St. John the Baptist, in 1128, and it is to this font still, as for so many past centuries, that every child born in Florence is brought to be baptised.

"My whole history of *Christian* architecture and painting," says Mr. Ruskin, "begins with this Baptistery of Florence, and with its associated Cathedral. Arnolfo brought the one into the form you now see it; and he laid the foundation of the other." The first of these edifices, our author explains, is a place "to make Christians in;" and the Duomo, is the "house, or dome, for them to pray and to be preached to in;" while the adjacent Campanile contains the bells which "ring all over the town, when they are either to pray together, rejoice together, or to be warned of danger," etc.¹

Arnolfo 'di Cambio' (so named after his father) was born in the year 1232, and lived until 1310. He was one of the chief pupils of Niccola of Pisa, — the great master in art who "taught all Italy" after him, — and to him we owe, for their designs at least, nearly all of the most important buildings in Florence. The Cathedral itself, the Palazzo Vecchio, the churches of Santa Croce and Or San Michele, although he did not live to see the designs carried out to their completion, are among his architectural masterpieces in Florence, — not to mention his work elsewhere, as at Pisa and Perugia, — besides the embellishments of this Baptistery.

"That little octagon Baptistery — the great one of the world — stood where it now stands, and was finished, though the roof has been altered since, in the eighth century. It is the central building of Etrurian Christianity, of European Christianity. From the day it was finished, Christianity went on

¹ ' *Ariadne Florentina*, ' § 68, see also the context.

doing her best, in Etruria and elsewhere, for four hundred years, — and her best seemed to have come to very little, — when there rose up two men who vowed to God it should come to more. And they made it come to more, forthwith; of which the immediate sign in Florence was that she resolved to have a fine new cross-shaped cathedral, instead of her quaint old little octagon one; and a tower beside it that should beat Babel. . These two men, who were the effectual builders of the two churches of Holy Cross [Santa Croce] and St. Mary [Sta. Maria Novella],¹ were the two great religious Powers and Reformers of the thirteenth century: — St. Francis, who taught Christian men how they should behave, and St. Dominic, who taught Christian men what they should think. In brief, one the Apostle of Works, the other of Faith. Each sent his little company of disciples to teach and preach in Florence, — St. Francis in 1212, St. Dominic in 1220 And after they had stayed quietly in such lodgings as were given them, preaching and teaching through most of the century; and had got Florence, as it were, heated through, she burst out into Christian poetry and architecture, of which you have heard much talk: — burst into bloom of Arnolfo, Giotto, Dante, Orcagna, and the like.”²

“No more perfect work was afterwards done, and I wish you to grasp the idea of this building clearly and irrevocably; first, in order to quit yourselves thoroughly of the idea that ornament should be decorated construction: and, secondly, as the noblest type of the intaglio ornamentation, which developed itself into all minor application of black and white to engraving.”³

That the decoration of a building ought to be as much independent of structure as possible, is a principle that has been strongly advocated by Mr. Ruskin.⁴ “Structure should never,” as he observes, “be contradicted [by ornamentation], and in the best buildings it is pleasantly exhibited and en-

¹ See page 340-1.
Florentina, § 68.

² ‘*Mornings in Florence*,’ pp. 6-7.

³ ‘*Ariadne*

⁴ See the remarks in connection with Sta. Maria Maggiore, at Bergamo.

forced. . . Yet, so independent is the mechanical structure of the true design, that in my Lectures on Architecture, the first building I shall give as a standard will be one in which the structure is wholly concealed—the Baptistery of Florence. It is, in reality, as much a buttressed chapel with a vaulted roof, as the Chapter-House of York; but round it, in order to *conceal* that buttressed structure, a flat external wall is raised, simplifying the whole to a mere hexagonal box (like a piece of wooden Tunbridge ware), on the surface of which the eye and intellect are to be interested by the relations of dimension and curve between pieces of encrusting marble of different colours,—which have no more to do with the real make of the building than the diaper of a Harlequin's jacket has to do with his bones.¹ The sense of abstract proportion, on which the enjoyment of such a piece of art entirely depends, is one of the æsthetic faculties which nothing can develop but time and education.² It belongs only to highly-trained nations; and, among them, to their most strictly refined classes, though the germs of it are found, as part of their innate power, in every people capable of art.* It has for the most part vanished at present from the English mind, in consequence of our eager desire for excitement, and for the kind of splendour that exhibits wealth, careless of dignity; so that, I suppose, there are very few now, even of our best trained Londoners, who know the difference between the design of Whitehall and that of any modern club-house in Pall Mall.”³

The three gateways to the Baptistery have each a pair of remarkable bronze doors. The most famous are those on the eastern side (shown in this drawing), by Lorenzo Ghiberti, which earned for them, in the eyes of Michael Angelo,⁴ the

¹ It has been suggested by Lord Lindsay that this style of wall-decoration is “possibly of Saracenic origin.” ² “Of all buildings known

to me, the Baptistery of Florence unites the most perfect symmetry with the quaintest ποικιλία [variegation].”—*Loc. cit.*, § 207. On the important element of due proportion in architecture see also page 329 here.

³ ‘*Aratra Pentelici*,’ §§ 24 - 5.

⁴ The reference to the gates in the Sonnet by Michael Angelo is translated by Samuel Rogers thus:—

“ . . The gates so marvellously wrought

That they might serve to be the gates of Heaven.”

name of 'the Gates of Paradise.' The design for these doors was executed in the year 1424 : but the process of casting the numerous panels, representing Old Testament incidents, and the highly elaborate border, occupied no less than twenty-four years, and by which time Ghiberti was seventy-four years old. The northern doors, the work of Ghiberti also, were produced a quarter of a century earlier ; while the glorious southern doors, made by the great Andrea Pisano, were commenced as long ago as the year 1330.

These gates last-mentioned, which are, thus, the earliest in date, and which there is reason to believe were designed chiefly by Giotto, were originally in the place now occupied by Ghiberti's second gates, and upon their being completed in 1336 and exposed to view, after no less than twenty-two years of work in their production, "the public enthusiasm exceeded all bounds : the Signoria visited them in state, accompanied by the ambassadors of Naples and Sicily, and bestowed on the artist the honour and privilege of citizenship."¹ The subjects included in the panels of this door relate to the life of John the Baptist, and are as marvellous in their conception as in the delicacy and perfection of their execution.

Ghiberti's first gates similarly occupied a term of no less than twenty-two years, having been completed in the year 1424, when they took the place of those by Andrea Pisano ; and they, in their turn, as already stated, gave way to Ghiberti's second doors. The panels of these doors are delineative of the life of Christ, all of them being of the most exquisite workmanship.

But, notwithstanding the marvellous beauty of these latest doors, it is questionable whether they are as fine, either as bronze-work, or in design, as those which preceded them, and the following remarks extracted from Yriarte's 'Florence' are so just, and so entirely in accordance with Mr. Ruskin's estimate of such work,² that they may well be quoted here. "Ghi-

¹ Lord Lindsay's '*History of Christian Art*,' Vol. I, p. 373. ² See, for instance, the paragraphs quoted subsequently in connection with painted glass, and with reference to this particular bronze-work, '*Aratra Pentelici*,' § 157.

berti was pre-eminently a painter and goldsmith, for in sculpture he attempted too much; and instead of being content to use the resources of an art which, from the very matter employed for it, is limited, he abused it by trying to obtain all the variety of a picture. The result arrived at is remarkable, beyond all doubt, but the principle itself is false, for it is unreasonable to ask from a material more than it is capable of giving. Even in the gates — which are the creation of a goldsmith rather than of a sculptor — he has represented the sky and passing clouds; and there is an anecdote told of a very competent judge of sculpture, who, passing in front of the Baptistery gate, said, ‘There is the man who has ruined sculpture.’ The judgment was a severe one, but it expresses, if in an exaggerated form, a true canon of art.”¹ This advanced realism of treatment, in those days, was an entirely new departure; and that it was due directly to Ghiberti’s close study of Nature we know from the interesting records which he left respecting his work. “In modelling these reliefs,” he says, to quote his own words, “I strove to imitate Nature to the utmost, and by investigating her methods of work, to see how nearly I could approach her.” In this he has certainly succeeded admirably, whether the attempt to reproduce individual studies so exactly be justifiable or not, as an art canon.

It is impossible here to do justice to these wonderful bronze gates, upon which the thought and labour of sixty-eight years were bestowed, at that period of art in Italy when the noblest sculptors the world has ever seen were in the zenith of their fame. For a detailed description with outline representations of all the subjects of the numerous panels, the reader is referred to Lasinio’s fine work ‘*Le Tre Porte del Battistero di San Giovanni di Firenze.*’²

Above each doorway is a statuary group, descriptive of events in the life of the Baptist, — that over the Northern

¹ ‘*Florence : its History (etc.)*,’ translated by C. B. Pitman: 1882, pp. 244-5. Upon this point see the remarks already quoted from Mr. Ruskin’s writings, pages 276 and 287.

² A copy of this work may be consulted in the Library, where a series of photographs of the gates, and their details, may also be seen.

gate, the design for which is attributed to Leonardo da Vinci, representing St. John preaching : that over the Eastern gate (depicted in the drawing), the Baptism of Christ, the work of Andrea da Sansovino : and that over the Southern gate the Decollation of St. John.

The detached porphyry columns which flank the Eastern door-way were a gift from Pisa, in gratitude for the protection afforded her by Florence in the year 1114.

Across the street is seen the beautiful but now neglected Loggia of the Bigallo, — built in 1352-8, — which forms the angle of the street. The design of the arches is very exquisite, and the decoration includes three statues, in niches, while the walls retain the fragmentary remains of fine frescoes by Taddeo Gaddi, or one of his school.

THE SOUTH DOOR OF THE DUOMO. *Water-colour drawing (executed during the years 1880-1) by Henry R. Newman.*

The Cathedral of Santa Maria del Fiore — so named in connection with the lily upon which the arms of the city is based, and which is sometimes represented as carried by the Madonna, — was commenced to be built in 1294, upon the site of a former church. It was designed by Arnolfo del Cambio, and the work was carried forward by him until his death in 1310, when it was continued by Giotto, who designed the façade which is represented both in the fresco by Simone Memmi in the Spanish Chapel of Sta. Maria Novella, and in one of the lunettes of the cloisters of St. Mark's convent. The great dome, however, which Michael Angelo proudly made the model of his dome of St. Peter's at Rome, was not commenced until the year 1418, when Filippo Brunelleschi won the competition for the design ; and the construction was proceeded with till its completion in 1434. This was afterwards surmounted by the lantern, also designed by Brunelleschi, in 1462 ; and in 1471, upon the top of this again, the ball was added by Verrocchio, whose work we have already considered,¹ from his own design.

But the façade of Giotto, for which Andre Pisano sculp-

¹ See page 62 *et seq.*

tured many figures of saints, which have since been scattered, was not allowed to reach completion; and in 1588 it was pulled down to make way for a new one, which, however, was never commenced; and for three hundred years the cathedral remained with its west front bare to the brickwork. In 1875 the present inferior façade was at last begun, and in 1887 was visited by the King, in state, accompanied by a grand procession of triumphal cars, all in attendance being attired in the beautiful costumes of the centuries during which the cathedral was erected.¹

“There is,” says Mr. Ruskin, “as far as I know, only one Gothic building in Europe, the Duomo of Florence, in which, though the ornament be of a much earlier school, it is so exquisitely finished as to enable us to imagine what might have been the effect of the perfect workmanship of the Renaissance, coming out of the hands of men like Verrocchio and Ghiberti, had it been employed on the magnificent frame-work of Gothic structure.”²

“The accessibility of marble throughout North Italy modified the aim of all design, by the admission of undecorated surfaces. A blank surface of freestone wall is always uninteresting, and sometimes offensive;³ there is no suggestion of preciousness in its dull colour, and the stains and rents of time upon it are dark, coarse, and gloomy. But a marble surface receives in its age hues of continually increasing glow and grandeur; its stains are never foul nor dim; its undecomposing surface preserves a soft, fruit-like polish for ever, slowly flushed by the maturing suns of centuries. Hence, while in the Northern Gothic, the effort of the architect was always so to diffuse his ornament as to prevent the eye from permanently resting on the blank material, the Italian fearlessly left fallow large fields of uncarved surface, and concentrated the labour of the chisel on detached portions, in which the eye,—being rather directed to them by their isolation, than attracted by

¹ A photograph of some of these figures, upon the stair-case of the Bargello can be seen on application.

² ‘*The Stones of Venice*,’ Vol. III, p. 13.

³ See under ‘San Nicholas, Pisa.’

their salience,—required perfect finish, and pure design, rather than force of shade, or breadth of parts; and further, the intensity of Italian sunshine articulated by perfect gradations, and defined by sharp shadows at the edge, such inner anatomy and minuteness of outline as would have been utterly vain and valueless under the gloom of a northern sky; while again the fineness of material both admitted of, and allured to, the precision of execution which the climate was calculated to exhibit.

“All these influences working together, and with them that of classical example and tradition, induced a delicacy of expression, a slightness of salience, a carefulness of touch, a refinement of invention, in all, even the rudest, Italian decorations, utterly unrecognised in those of Northern Gothic: which, however picturesquely adapted to their place and purpose, depend for most of their effect upon bold undercutting, accomplish little beyond graceful embarrassment of the eye, and cannot for an instant be separately regarded as works of accomplished art.”¹

As an example of a pinnacled porch with “contracted conditions,” this doorway is instanced by Mr. Ruskin as forming a beautiful example, “and the entire arrangement, in its most perfect form, as adapted to window protection and decoration, is applied by Giotto with inconceivable exquisiteness in the windows of the Campanile; those of the Cathedral being all of the same type.”² The exquisite mosaic-work was wrought by Domenico Ghirlandajo, who combined equally the skill of a goldsmith, painter, and sculptor.

Since, however, “all beauty is founded on the laws of natural forms,”³ all decoration must be more or less directly adapted from the forms which result from the operation of natural laws. And thus it is that we find upon analysing the qualities and essence of beauty, that “all beautiful lines

¹ ‘*On the Old Road,*’ Vol. I, pp. 61-2. The west front of Chartres Cathedral, here finely represented in Mr. Rooke’s elaborate drawings, affords a good representation of this. ² ‘*The Stones of Venice,*’ Vol. I, pp. 192-3.

³ “The converse of this I would fain be allowed to assume also, namely, that forms which are *not* taken from natural objects *must* be ugly.”

are adaptations of those which are commonest in the external creation; and in proportion to the richness of their association, the resemblance to natural work, as a type and help, must be more closely attempted and more clearly seen. Beyond a certain point, and that a very low one, man cannot advance in the invention of beauty, without directly imitating natural form . . . The Romanesque arch is beautiful as an abstract line. Its type is always before us in that of the apparent vault of heaven, and horizon of the earth. The cylindrical pillar is always beautiful, for God has so moulded the stem of every tree that is pleasant to the eyes. The pointed arch is beautiful; it is the termination of every leaf that shakes in summer wind, and its most fortunate associations are directly borrowed from the trefoiled grass of the field, and from the stars of its flowers. Further than this, man's invention could not reach without frank imitation. His next step was to gather the flowers themselves, and wreath them in his capitals." ¹

"[But] even the later and more imitative examples profess little more than picturesque vigour or ingenious intricacy. The oak leaves and acorns of the Beauvais mouldings are superbly wreathed, but rigidly repeated in a constant pattern; the stems are without character, and the acorns huge, straight, blunt, and unsightly. Round the southern door of the Florentine Duomo runs a border of fig-leaves, each leaf modulated as if dew had just dried from off it,—yet each alike, so as to secure the ordered symmetry of classical enrichment. But the Gothic fulness of thought is not therefore left without expression; at the edge of each leaf is an animal, first a cicada, then a lizard, then a bird, moth, serpent, snail — all different, and each wrought to the very life, panting, plummy, writhing, glittering, full of breath and power. This harmony of classical restraint with exhaustless fancy, and of architectural propriety with imitative finish, is found throughout all the fine periods of the Italian Gothic, opposed to the wildness without invention, and exuberance without completion, of the North." ²

¹ *The Seven Lamps*, chap. iv, § 2.

² *On the Old Road*, Vol. I, pp. 62-3.

The principles of abstraction and proportion in architecture, as perceived by Mr. Ruskin, also apply relatively, and very directly, to the details of sculptured decoration. Thus "if the animal form be, in a gargoyle, incomplete, and coming out of a block of stone, or if a head only, as for a boss or other such partial use, its sculpture will be highly abstract. But if it be an entire animal, as a lizard, or a bird, or a squirrel, peeping among leafage [as in the Baptistery gates], its sculpture will be much farther carried: and I think, if small, near the eye, and worked in a fine material, may rightly be carried to the utmost possible completion. Surely we cannot wish a less finish bestowed on those which animate the mouldings of the South door of the Cathedral of Florence; nor desire that the birds in the capitals of the Doge's palace should be stripped of a single plume."¹

For Mr. Ruskin's general estimate of the Duomo of Santa Maria del Fiore ('St. Mary of the Flower') upon first seeing it, see 'Præterita,' Vol. II, pp. 48-9; and in regard to the interior, see 'Mornings in Florence,' pp. 97-9.

It has unfortunately to be observed that the frequent 'restorations' that are still carried on by self-interested and disqualified architects,—on the sole merit of their impecuniosity,—have greatly disfigured the general appearance of the slabs of beautiful marble with which the entire Cathedral is sheeted. The patchy effect of the entirely unnecessary insertion of blocks of new white marble, in place of those which have received upon them the lovely stain of age, is here only too conspicuous. Evidence of the inexcusableness of such proceedings is afforded by the fact that, when this drawing was being made, scaffolding was brought that an extension of the patching might be effected; but upon the artist pleading for a delay, in Mr. Ruskin's name, his request was at once acceded to, and after a lapse of fourteen years, nothing further has since been accomplished, in that part of the building, at least.

In an article upon Mr. Newman and his work in 'The

¹ 'The Seven Lamps of Architecture,' chap. iv, § 33.

Manhattan Illustrated Monthly Magazine' (New York), for June, 1884, an account is given of the artist's visit to Mr. Ruskin respecting this drawing. Mr. Ruskin upon seeing Mr. Newman's beautiful representation of the Pisano doorway "wished much to possess it for the Sheffield Museum, but on hearing of the artist's desire to take it with him to America," Mr. Ruskin wrote him the following thoroughly characteristic letter, dated Brantwood, July 8th, 1880: — "Dear Mr. Newman, — In case you bring your cathedral door back with you, I am prepared to give you 200 guineas for it for my Sheffield Museum; but I should be well pleased that it stayed in America, if your countrymen will out-bid me, and that you did another for me when you come back. Ever faithfully yours, J. RUSKIN." This drawing was, however, bought by Mr. J. J. Donaldson, of New York, and this replica was thereupon painted for Mr. Ruskin, in accordance with his desire.

GIOTTO'S TOWER. *Water-colour Drawing of the base and entrance, by Henry R. Newman.*

This beautiful 'Campanile' or Bell-tower, the marvellous masterpiece of Giotto, built entirely of lovely marble, was commenced in the year 1334, with the distinct intention that in its character, both in design and workmanship, it should surpass every other known building in the world; and it has been described by Mr. Ruskin as constituting "the most perfect work of Christian architecture" in existence.

It is now unnecessary to repeat the well-known story of the early life of the shepherd peasant lad who afterwards became so famous, both as a painter and sculptor, as well as an architect. As Mr. Ruskin has so fully treated upon his work in general, the reader is recommended to refer to his writings respecting him,¹ and, by way of addition to the brief account of his work as a painter given on pages 16-22, here

¹ In his work on '*Giotto and his Works in Padua*,' written for the Arundel Society, Mr. Ruskin gives a brief account of his early life and surroundings (pp. 10-13), but he there deals more especially with his work as a colourist in the frescoes in the Arena Chapel. See, for further and more general account of Giotto, '*On the Old Road*,' Vol. I, pp. 82-95.

proceed to consider this world-famed structure in particular.

At the foot of the Campanile it was that "the traditions of faith and hope, of both the Gentile and Jewish races, met for their beautiful labour : the Baptistery of Florence is the last building raised on the earth by the descendants of the workmen taught by Dædalus ; and the Tower of Giotto is the loveliest of those raised on earth under the inspiration of the men who lifted up the tabernacle in the wilderness.¹ Of living Greek work there is none after the Florentine Baptistery ; of living Christian work, none so perfect as the Tower of Giotto . . . Giotto was a pure Etruscan - Greek of the thirteenth century : converted indeed to worship St. Francis instead of Heracles ; but as far as vase - painting goes, precisely the Etruscan he was before."² He was, moreover, "a craftsman absolutely master of his craft, and taking such pride in the exercise of it as all healthy souls take in putting forth their personal powers : proud also of his city and his people ; enriching, year by year, their streets with loftier buildings, their treasuries with rarer possession ; and bequeathing his hereditary art to a line of successive masters, by whose tact of race, and honour of effort, the essential skills of metal-work in gold and steel, of pottery, glass - painting, wood - work, and weaving, were carried to a perfectness never to be surpassed ; and of which our utmost modern hope is to produce a not instantly detected imitation."³

In 'Val d'Arno' both the connection and difference between the work of Giovanni Pisano and Giotto is fully described.⁴ "The quality in both is Greek, and altogether moral. The grace and redundance of Giovanni are the first strong manifestation of those characters in the Italian mind which culminate in the Madonnas of Luini and the arabesques of Raphael. The severity of Giotto belongs to him, on the contrary, not only as one of the strongest practical men who ever lived on this solid earth, but as the purest and firmest

¹ See also '*The Seven Lamps of Architecture*,' chap. iv, § 43 (small edition, p. 268).

² '*Mornings in Florence*,' pp. 158, and 68.

³ '*On the Old*

Road,' Vol. II, p. 113.

⁴ See more especially paragraphs 176-7.

reformer of the discipline of the Christian Church of whose writings any remains exist.”¹

“The characteristics of Power and Beauty, which,” as revealed by Mr. Ruskin, “are the grounds of the deepest impressions with which architecture can affect the human mind, occur more or less in different buildings, some in one and some in another : but altogether, and all in their highest possible relative degrees, they exist, as far as I know, only in the Campanile of Giotto . . . And if this be, as I believe it, the model and mirror of perfect architecture, is there not something to be learned by looking back to the early life of him who raised it? . . . Not within the walls of Florence, but among the far-away fields of her lilies, was the child trained who was to raise that head-stone of Beauty above her towers of watch and war. Remember all that he became; count the sacred thoughts with which he filled the heart of Italy; ask those who followed him what they learned at his feet; and when you have numbered his labours and received their testimony, if it seem to you that God hath verily poured out upon this His Servant no common nor restrained portion of His Spirit, and that He was indeed a King among the children of men, remember also that the legend upon his crown was that of David’s:—‘I took thee from the sheepcote, and from following the sheep.’”²

Giotto “was appointed to build the Campanile of the Duomo because he was then the best master of sculpture, painting, and architecture in Florence, and, under the decree of his appointment, was supposed in such business to be without superior in the world.”³ Giotto having been thus chosen to erect this tower, and granted the privilege of citizenship, it was decreed “in the spring of 1334, that the Campanile should be built so as to exceed in magnificence, height, and excellence of workmanship, whatever in that kind had been achieved of old by the Greeks and Romans in the time of their utmost power and greatness — ‘della loro più florida potenza.’ The first

¹ *Loc. cit.*, § 177.

² ‘*The Seven Lamps of Architecture*,’ chap. iv, § 43.

³ ‘*Mornings in Florence*,’ p. 2.

stone was laid accordingly, with great pomp, on the 18th of July following, and the work was prosecuted with such vigour, and with such costliness and utter disregard of expense, that a citizen of Verona, looking on, exclaimed that the Republic was taxing her strength too far,—that the united resources of two great monarchs would be insufficient to complete it,—*a criticism which the Signoria resented by confining him for two months in prison*, and afterwards conducting him through the public treasury, to teach him that the Florentines could build their whole city of marble, and not one poor steeple only, were they so inclined. Giotto made a model of his proposed structure, on which every stone was marked, and the successive courses painted red and white, according to his design, so as to match with the Cathedral and Baptistery. This model was, of course, adhered to strictly during the short remnant of his life, and the work was completed in strict conformity to it after his death, with the exception of the spire, which, the taste having changed, was never added. He had intended it to be one hundred *braccia*, or one hundred and fifty feet high.”¹ But this deficiency is by no means to be deplored, as wanting to complete the structure: it is, indeed, far better without the intended addition.

“This,” as another reverent admirer of Giotto writes, “is the last and greatest achievement of that great genius who joined to his skill of hand a heart tender enough to enter into every human weakness, and sympathies which extended to the animal and vegetable creation; and drew, with as much simple fidelity and honest enjoyment, the dog watching the sheep, and the oxen drawing the wain, as the sufferings of the Saviour, or the faith of the disciples.

“In shape the Campanile is a square tower, rising without buttress of any kind 292 feet straight from the pavement of the piazza. It has four stories, but does not diminish towards the top, the only difference being that the windows increase in size, and in this way an appearance of superior lightness is gained by the upper stories. The style of the architecture is

¹ Lord Lordsay's ‘*Christian Art*,’ Vol. II. pp. 247-9, as quoted to Mr. Ruskin, in ‘*On the Old Road*,’ Vol. I, pp. 89-90.

Gothic in so far as it makes use of the pointed arch, but can hardly be described as such without giving a false impression to those who are accustomed to the Gothic of the north; and who think of that style as one of varied, if somewhat gloomy, masses, of irregular arches, pinnacles, and buttresses; colourless save for the lichen that grows between the grey stones, and owing their beauty more to the unwearied inventive-ness of their builders' fancy than to any symmetrical unity of design."¹ It should be clearly recognised that this only too common idea of what constitutes the principle of Gothic character is entirely erroneous. The decorative embellishments are, of course, quite subordinate, as characteristics, and secondary in importance, altogether, to the structural plan and general design which are distinctive of the Gothic style—whether in France, or Tuscany, or the plains of Lombardy.

"Proportion and abstraction," Mr. Ruskin observes, as already remarked upon,² "are the two especial marks of architectural design, as distinguished from all other. Sculpture must have them in inferior degrees; leaning, on the one hand, to an architectural manner, when it is usually greatest—becoming, indeed, a part of architecture—and, on the other, to a pictorial manner, when it is apt to lose its dignity, and sink into mere ingenious carving."³

"Giotto sculptured with his own hand two of the bas-reliefs, and probably might have executed them all. But the purposes of his life had been accomplished; he died at Florence on the 8th of January, 1337."⁴

Above "the circuit of bas-reliefs on the lowest story come its statues; and above them all its pattern mosaic, and twisted columns, exquisitely finished, like all Italian work of the time, but still, in the eye of the Florentine, rough and commonplace by comparison with the bas-reliefs . . . These delicate bas-reliefs adorn its massy foundation, while the open tracery of the upper windows attracts the eye by its slender

¹ Harry Quilter's *Life of 'Giotto,'* p. 136. ² Page 317. ³ *'The Seven Lamps of Architecture,'* chap. iv, § 24; see also §§ 25-33. ⁴ *'On the Old Road,'* Vol. I, p. 90.

intricacy, and a rich cornice crowns the whole building.”¹

As further described by an author already quoted, Mr. Harry Quilter :—“ The building is in four stories, the two lowest of which are entirely without windows, the first being adorned with bas-reliefs by Giotto, and with statues by Donatello, and others. Intermediate between the lowest series of bas-reliefs and the statues are four series of bas-reliefs, each seven in number, representing the beatitudes, the works of mercy, the virtues, and the Sacraments.

“ The second and third stories have each two pointed-arched windows of the same size and design, each of which is divided in the usual Gothic manner by a centre shaft. This shaft is of exquisite delicacy, in design a richly-carved spiral, ending in a capital, from which spring two trefoiled arches. The sides of these windows are also enriched with a similar shaft, then a rich border of mosaic, inclosed again by a spiral, terminating in a second pointed arch, which forms the outer border to the window, above which is a triangular canopy, thickly carved. The whole of these windows, with the exception of the mosaic band, are executed in white marble, and surrounded by slabs of green serpentine and red porphyry.

“ The fourth story has but one window, rather larger than both those in the second or third story, and divided by two spirals instead of one.”²

“ The upper story,” Mr. Ruskin observes, “ is adorned by a peculiarly rich and exquisite transformation of the narrowly-pierced heading of window [of earlier architecture] into a veil of tracery — and aided throughout by an accomplished precision of design in its mouldings which we believe to be unique.”³ . . In Italian traceries,” Mr. Ruskin further adds, “ the eye is exclusively fixed upon the dark forms of the penetrations, and the whole proportion and power of the design are caused to depend upon them. The intermediate spaces are, indeed, in the most perfect early examples, filled with elaborate ornament : but this ornament was so subdued as never to disturb

¹ ‘ *The Seven Lamps of Architecture*,’ chap. i, §§ 12 and 13.
by Harry Quilter, pp. 137-8.

² ‘ *Giotto*,’

³ ‘ *On the Old Road*,’ Vol. I, p. 59.

the simplicity and force of the dark masses ; and in many instances is entirely wanting. The composition of the whole depends on the proportioning and shaping of the darks ; and it is impossible that anything can be more exquisite than their placing in the head windows of the Giotto Campanile [shown in the charming engraving from Mr. Ruskin's drawing, which forms the frontispiece to the volume here quoted from], or the church of Or San Michele." ¹

"At the base of the Tower are two rows of hexagonal panels, filled with bas-reliefs. Some of these are by unknown hands, — some by Andrea Pisano, some by Luca della Robbia, two [as already stated] by Giotto himself ; of these I sketched, when last in Florence, the panel representing the art of Painting." Giotto, it is to be remembered, is pre-eminently great as having been the first architect and sculptor, — soon to be followed by Orcagna, — who practised the art of painting, in its early form of fresco. It is, therefore, natural that he should here include the representation of the practice of the art of colour, to which he was so much indebted in connection with his architectural designs ; and Mr. Ruskin, having previously shown in the clearest manner the intimate relation between the arts of Sculpture and Painting, proceeds with an account of this particular panel in this connection. "You have in that bas-relief one of the foundation-stones of the most perfectly built tower in Europe ; you have that stone carved by its architect's own hand ; you find, further, that this architect and sculptor was the greatest painter of his time, and the friend of the greatest poet ; ² and you have represented by him a painter in his shop, — bottega, — as symbolic of the entire art of painting." ³

Andrea Pisano, the greatest of Giovanni's pupils, continued the intimate friend of Giotto throughout his life. "Andrea's mind," observes Lord Lindsay, "was not marked by strong individuality, but [though six years the elder] he became completely Giottesque in thought and style . . . [Thus] the

¹ *The Seven Lamps of Architecture*, chap. iii ('*The Lamp of Power*'), § 18. ² See page 19. ³ *Ariadne Florentina*, § 58.

stream that sank into the earth at Pisa emerges a river at Florence.”¹

In regarding the blocks of marble employed for the purpose of sculpture, you may, at first, be surprised at the smallness of their scale, in proportion to their masonry; but this smallness of scale enabled the master workmen of the tower to execute them with their own hands; and for the rest, in the very finest architecture, the decoration of most precious kind is usually thought of as a jewel, and set with space round it, —as the jewels of a crown, or the clasp of a girdle. It is in general not possible for a great workman to carve, himself, a great conspicuous series of ornament; nay, even his energy fails him in design, when the bas-relief extends itself into incrustation, or involves the treatment of great masses of stone. . . Read but these inlaid jewels of Giotto's once with patient following, and your hour's study will give you strength for all your life. So far as you can, examine them of course on the spot; but to know them thoroughly you must have their photographs: the subdued colour of the old marble fortunately keeps the lights subdued, so that the photograph may be made more tender in the shadows than is usual in its rendering of sculpture, and there are few pieces of art which may now be so well known as these, in quiet homes far away.”²

For an account of the purpose of Giotto in the adoption and treatment of the sculptured subjects selected by him to adorn this building, see ‘Mornings in Florence,’ chapter vi, especially pages 159-187. Lord Lindsay, in his ‘History of Christian Art,’ also gives an excellent description of the carved panels in detail; see Vol. II, pp. 59-64.

The subjects of the four panels included in this drawing are: —“(1) AGRICULTURE. Oxen and plough—the sword in its Christian form. Magnificent; the grandest expression of the power of man over the earth and its strongest creatures, that I remember in early sculpture,—or, for that matter, in late. It is the subduing of the bull which the sculptor thinks most of;

¹ Lord Lindsay's ‘*History of Christian Art*,’ Vol. I, p. 372.
ings in Florence,’ pp. 160-1; and see the context.

² ‘*Morn-*

the plough, though large, is of wood, and the handle slight. But the pawing and bellowing labourer he has bound to it, — here is victory! (2) **TRADE**. The cart and horses; the horse also subdued to draught — Achilles' chariot in its first, and to be its last, simplicity. The face has probably been grand — the figure is so still. The work of Andrea Pisano, I think, by the flying drapery. (3) Over the door of the tower, — **THE LAMB OF GOD**, with the symbol of Resurrection, expressing the Law of Sacrifice, and door of ascent to Heaven: 'I am the door, — by me, if any man enter in,' etc. . . After this sculpture come the fraternal arts of the Christian world, including (4) **GEOMETRY** — the foundation of the rest. The due Measuring the Earth, and all that is on it . . [as the] constant inspiration of all who set true landmarks and hold to them . . This is the first of the Christian sciences; division of land rightly, and the general law of measuring between wisely-held compass points" (etc.)¹

The conditions of 'power' and 'beauty,' dwelt upon by Mr. Ruskin, in two full chapters of 'The Seven Lamps,' in regard to such details as the size of the building, as exhibited by simple terminal lines, the projection towards the top, breadth of flat surface, square compartments of that surface, varied and visible masonry, vigorous depth of shadow, varied proportion in ascent, lateral symmetry, sculpture most delicate at the base, enriched quantity of ornament at the top, vivid colour introduced in flat geometrical patterns, and obtained by the use of naturally coloured stones, — are in this masterly work of Giotto's, incorporated completely. "These characteristics occur more or less, in different buildings, some in one and some in another: but all together, and all in their highest possible relative degrees, they exist as far as I know only in one building in the world, the Campanile of Giotto . . [with its] bright, smooth, sunny, surface, [its] spiral shafts and fairy traceries, so white, so faint, so crystalline, [its] serene height of mountain alabaster, coloured like a morning cloud, and chased like a sea-shell . . [in all points, in fact, it is] the

¹ 'Mornings in Florence,' pp. 166-7, and 178-80.

model and mirror of perfect architecture.”¹ It stands to-day, as when newly built,—to quote the words of another lovely prose-writer, Pascarel, —“fair and fresh in its perfect grace, as though angels had built it in the night just past.”

STUDY OF TWO OF THE VIRTUES SURROUNDING ORCAGNA'S TABERNACLE IN THE CHURCH OF OR SAN MICHELE. *Water-colour drawing by T. M. Rooke.*

The ancient Church of ‘St. Michael in the Garden’—‘Orto San Michele’—is one of the most interesting of all the buildings in ‘the Flower City’: and its beautiful Tabernacle is well described by Lord Lindsay as being “the jewel of Italy.” Towards the close of the thirteenth century the ground on which it stands, once a garden plot, was occupied by the corn-market, whose roof was surmounted by statues of the Madonna and St. Michael.

In the year 1284 a figure of the Madonna, painted by Ugo-lina of Siena, which was here roughly sheltered in Arnolfo's beautiful loggia, formed for storing corn, became greatly resorted to for worship and prayer: it being regarded as a miraculous image. At the joint initiative of the corn-merchants and an association or company which had assumed the guard of the Madonna of Orsanmichele,² the members of which styled themselves Captains, it was decided to fill in the arches of the loggia with a continuous wall, and enclose it entirely as a special oratory. For which work the favourite pupil of Giotto, Taddeo Gaddi (1300-1366) was employed, and the alterations were commenced in 1350.

Then came, in 1384, a fearful plague, which caused great devastation; and “the citizens of Florence, without number, pest-stricken themselves, after seeing their whole families die before them, bequeathed their all to the Company for distribution to the poor, in honour of the Virgin.” The total sum of the offerings thus accumulated amounted to more than 300,000 golden florins. As the florin was at that period worth three

¹ ‘*The Seven Lamps*,’—‘*The Lamp of Beauty*,’ § 43. ² This curious name is a contraction of ‘*Horreum Sancti Michaelis*,’ the word ‘*horreum*’ meaning a granary.

lire, the sum would be thus equivalent to about £37,000 of our currency, and "the captains of the Company resolved to expend a portion of this treasure in erecting a tabernacle, or shrine, for the picture to which it had been offered, and which should excel all others in magnificence." The entire building was to consist of the chapel, upon the ground-floor, to enshrine the Madonna, while above was to be the corn-exchange and offices. Thus the character of the edifice was completely changed, and pilgrims flocked to worship at its shrine.

The execution of the tabernacle was entrusted to Andrea Orcagna, whose art-work we have already had occasion to consider,¹ "who completed it in 1359, after ten year's labour, having sculptured all the bas-reliefs and figures himself, while the mere architectural details and accessories were executed, with equal care, by subordinate artists, under his own eye and direction."²

Thus arose this lovely structure — this wonderful 'Palatium,' with the rich embellishments of its niches decorating the exterior, and containing those choicely-sculptured figures by the greatest sculptors of the day — Lorenzo Ghiberti, Andrea Verrocchio, Donatello, and Giovanni of Bologna being chief. In the production of these, all the principal Trade-Guilds of Florence zealously united in contributing, with lavish bestowal of their wealth, in praise of the special patron saints they venerated. Well does it "symbolize the strength and influence of the guilds of Florence which made the city not only wealthy and famous, but noble and beautiful:"³ and while it embodies thus "the commercial strength of Florence,"⁴

¹ See pages 22 - 3.

² The above extracts are quoted from Lord Lindsay's '*History of Christian Art*,' Vol. I, pp. 375 - 6.

³ Yriarte's '*Florence*,'

p. 224.

⁴ '*Val d'Arno*,' § 186. Respecting the constitution of the powerful trade corporations of Florence, see *Ibid.*, § 259; also '*The Tuscan Republics*,' (in '*The Story of the Nations*' series), by Bella Duffy, chapter xix, and Dr. Scaife's excellent volume on '*Florentine Life during the Renaissance*,' the entire chapters vii and viii. The following is a list of the chief Guilds, the saints contributed, and the sculptors employed, in the order of the arrangement of the sculptures around the church: —

The Silk Merchants - St. John Evangelist (1414) - - - Ghiberti?

in the time of her advancing prosperity, represents the honourable pride and enthusiastic energy with which this Italian race exalted the religious faith they professed.

The chief attraction in the interior is the lovely tabernacle by the architect himself, but the church generally is under such obscurity that nothing in it can be seen to full advantage. Some of the finest statues on the exterior have been removed from the positions for which they were sculptured, for exhibition in the Bargello Museum, and the church is, unhappily, about to be restored. It is, therefore, to be feared that, unless precautionary measures are taken, the spoliation of the now desecrated building may ere long become completer.

With regard to special details in the fine sculpturings, and the coloured glass, in this remarkable building, Mr. Ruskin has written generally in 'The Seven Lamps of Architecture,' (chap. iii, §§ 18, 19, and 24). But "Orcagna's fame as a sculptor rests upon the Tabernacle. The bas-reliefs on this monument may be said to be the finest produced in the fourteenth century. That representing the Assumption of the Virgin

The Physicians and Apothecaries	}	-	St. George (cir. 1411)	- - - -	Donatello.
The Farriers - - - - -			St. James	- - - - -	Nanni.
The Flax Merchants - - -			St. Mark	- - - - -	Donatello.
The Black-smiths - - - -			St. Eloy	- - - - -	Nanni.
The Wool-combers - - - -			St. Stephen	- - - - -	Ghiberti.
The Money-changers -			St. Matthew (1420)	- - -	{ Ghiberti, or Michelozzi.
The Carpenters and Masons	}	-	{ Group of four saints martyred under Diocletian.	}	The Sculptors.
The Hosiers - - - - -			St. Philip	- - - - -	Nanni.
The Butchers - - - - -			St. Peter (1411)	- - - - -	Donatello.
The Judges (or Advocates) and Notaries	}	-	St. Luke	- - -	Giovanni da Bologna.
The Tribune of Merchants			St. Thomas	- - - - -	Verrocchio.
The Foreign Wool-merchants	}	-	St. John Baptist	- - - - -	Ghiberti.

The rear altar, lastly, was erected by Simon da Fièsolo, for the Grocers' Guild. Above each niche the arms of the various Guilds appear, the work of Luca della Robbia; while it was customary for the banners of all the Guilds to be displayed by the side of the statues on the occasion of the imposing ceremony of the festival of St. Anne.

is especially remarkable for a vigour of character which points to the vicinity of the sculpture on the Campanile, and on the bronze gates of the Baptistery. The tabernacle in all its parts was designed by Orcagna, and the light and graceful proportions of the stone-work, and even the beauty of the iron railing, all combine to attest his varied powers, and also his sense of a whole. [See the further remarks on this point, on pages 359-360.] The inscription shows that it was completed in 1359. Orcagna was also employed as an architect in the works of the Duomo at Florence, and the cathedral at Orvieto, on the façade of which he also executed a mosaic; but it is now known that he was not the builder of the celebrated Loggia in the Piazza della Signoria, Florence, usually known by his name.”¹

It is of special interest to notice that, while it was at this period quite unusual for any work to be signed by the artist, this sculpture bears the inscription ‘Andreas Cionis Pictor Fiorentinus : Oratorii Archi. Magister extitit huic MCCCCLIX.’ The fact that the sculptor wished to call attention to his being also a *painter* is here very evident; and it said by Vasari that while he thus signs this sculpture ‘pictor,’ he added the word ‘sculptore’ to several of his paintings. Fra Giacomo, the early Florentine mosaicist, similarly used the word ‘pictor’ in signing his work.

“Whatever characters, of peculiarly classical kind, were impressed upon ” the work of Niccola Pisano “died out gradually among his scholars; and the Byzantine manner finally triumphed in Orcagna, leading the way to the purely Christian sculpture of the school of Fièsole.”²

The tabernacle “consists of rich and multitudinous bas-reliefs enclosed in panel mouldings, with shafts of mosaic, and foliated arches sustaining the canopy.” But, notwithstanding the beauty and perfection of his carved mouldings and virtues, “Do you think,” enquires Mr. Ruskin, that “Orcagna, if his spirit could rise in the midst of us at this moment, would tell us that he had trusted his fame to the foliation, or had put

¹ Kügler's ‘*Hand-book to the Italian Schools of Painting*,’ Vol. I, p. 119.

² ‘*On the Old Road*,’ Vol. I, p. 71.

his soul's pride into the panelling? Not so; he would tell you that his spirit was in the stooping figures that stand round the couch of the dying Virgin." ¹ It was felt, indeed, that "in the work of Orcagna [the abbreviated form of the distinctive title 'Arcagnuolo' that was conferred upon him], an intense solemnity and energy in the sublimest groups of his figures, fading away as he touches inferior subjects, indicates that his home was among the archangels, and his rank among the first of the sons of men." ²

It is interesting to here recall that, in the National Gallery there is a fine example of Orcagna's fresco-painting, consisting of nine separate divisions, and which together formed the large altar-piece painted for the church of San Pietro Maggiore at Florence, the central subject being precisely as here, the Coronation of the Virgin.

"In point of architecture, the design," says Lord Lindsay, "is exquisite, — it is a miracle of loveliness; and though clustered all over with pillars and pinnacles, inlaid with the richest marbles, lapis-lazuli, and mosaic-work . . . We cannot wonder . . . that it should have cost 80,000 of the gold florins [equal to £9,750 of our currency] treasured up in the Orsanmichele . . . Orcagna's mastery over the whole mechanism of the art is exhibited by his having used no cement in piecing together the different parts of this wonderful shrine, but he bound and knit the whole together with clamps of metal, and it has stood firm and solid as a rock ever since. . . There it stands! fresh in virgin beauty, after five centuries, the jewel of Italy, complete and perfect in every way." ³

It is impossible to give here a general account of the details of the subjects included in this tabernacle, but an important feature in its adornment is the series of sculptured personifications of the Virtues which surround its base. The marble is white Carrara, but has turned to a warm brown colour with age, the tone of which is here exaggerated for the purpose of better representation of the sculpturings. The

¹ *The Two Paths*, § 120.

² *Modern Painters*, Vol. III, p. 29.

³ *History of Christian Art*, Vol. I, pp. 376 and 378.

drawing represents the two virtues Temperance and Virginity, upon the angle of the south-east pier. It is signed by Mr. Ruskin,—“for St. George, J.R. 23rd. April, [St. George's day] 1877.”

The personification of the Virtues and Vices constituted “favourite subjects of decorative art, at this period, in all the cities of Italy; and there is so much that is significant in the various modes of their distinction and general representation, more especially with reference to their occurrence as expressions of praise to the dead in sepulchral architecture, that the reader may happily and profitably review the manner in which these symbols of the virtues were first invented by the Christian imagination, and the evidence they generally furnish of the state of religious feeling in those by whom they are recognised.”¹

“The word Virtue means, not ‘conduct,’ but ‘strength,’—vital energy in the heart.”² And “the four characters of mind which were protective or preservative of all that was best in man, namely, Prudence, Justice, Courage [or Fortitude], and Temperance, were afterwards, with most illogical inaccuracy, called cardinal *Virtues*, Prudence being evidently no virtue, but an intellectual gift: but this inaccuracy arose partly from the ambiguous sense of the Latin word ‘virtutes’ . . . The real rank of these four virtues, if so they are to be called, is, however, properly expressed by the term ‘cardinal.’ They are virtues of the compass, those by which all others are directed and strengthened; they are not the greatest virtues, but the restraining or modifying virtues, thus Prudence restrains zeal, Justice restrains mercy, Fortitude and Temperance guide the entire system of the passions; and, thus understood, these virtues properly assumed their peculiar leading, or guiding position in the system of Christian ethics . . . Perhaps the most interesting series of the Virtues expressed in Italian art are, in painting, those of Simone Memmi (in the Spanish

¹ ‘*The Stones of Venice*,’ Vol. II, p. 312; and see the ensuing paragraphs, 45-101. On personification, as separate from symbolism, see also page 322 in the same volume.

² ‘*Ethics of the Dust*,’ p. 122; and see also pp. 141-2.

Chapel at Florence), of Ambrogio di Lorenzo (in the Palazzo Pubblico of Pisa), of Orcagna in Or San Michele at Florence, of Giotto (at Padua and Assisi); in mosaic, on the central cupola of St. Mark's; and in sculpture, on the pillars of the Ducal Palace."¹

Temperance, it should be observed, had not, by any means, at this time become perverted into the negation of its essence, nor limited to any particular application. The virtue as here represented, holding her pair of compasses, is most nearly related to the Greek cardinal virtue, which, as "the moderator of *all* the passions . . . involves the idea of Prudence," also. In the ninth Ducal Palace capital both Temperance and Prudence are represented, — Temperance "bearing a pitcher of water and a cup," as a symbol of Moderation, while *Prudence* is similarly typified by "a man with a book and a *pair of compasses* . . . The idea of this virtue (Prudence) oscillates in the Greek system between Temperance and Heavenly Wisdom,"² as here represented. Virginité is synonymous with Chastity, as employed by Giotto, and the Venetian sculptors of St. Mark's and the Ducal Palace capitals, — the virtue opposed to Lust: as Chastity is to Luxury. The virtue is here charmingly represented by a pure maiden with sweet expression, pressing her hand gracefully upon her bosom. For Mr. Ruskin's tabulated description of the Virtues selected by Orcagna, in comparison with other such series, see 'The Stones of Venice,' Vol. II, p. 323. The complete series consists of fifteen virtues, namely — Faith, Obedience, Justice, Devotion, Hope, Patience, Fortitude, Perseverance, Charity, Humility, Temperance, Virginité, Docility, Prudence, and Caution.

ARCADE OUTSIDE THE CHURCH OF SANTA MARIA NOVELLA.
Water-colour drawing (1887), by T. M. Rooke.

The beautiful marble arcading shown in this drawing is the only unrestored portion that now remains of the remarkable wall of tombs around the open cloister, and which here occupies the angle of the square, formed by the west front of the

¹ 'The Stones of Venice,' Vol. II, pp. 317 and 328.
Vol. II, pp. 337-341.

² See *Ibid.*,

old Dominican Convent Church of Santa Maria Novella, which has been called 'the Bride of Florence.' It is "pure, and exquisitely severe and refined fourteenth century Gothic, with superbly carved bearings on its shields. I would fain [wrote Mr. Ruskin] have drawn the small detached line of tombs on the left [the portion here shown], — untouched, — in its sweet colour and living weed ornament, stone by stone." ¹ It was constructed from designs by Brunelleschi, which accounts for the resemblance in style to the cathedral, and to the still earlier work of Giotto.

It was founded in the year 1279, and the church itself was for the most part finished in 1349, but the façade of white and red inlaid marble and serpentine, was not completed until 1470. With its numerous chapels and quaint cloisters, all decorated alike with early frescoes of the greatest importance in connection with the development of religious art, it contains much that is deeply interesting in relation to the work of the early Florentine painters. Among the paintings in the church itself are the famous 'Madonna' by Cimabue, which gave rise to so much rejoicing when first exhibited, and works by Fra Angelico, Ghirlandajo, and others; while the highly elaborate frescoes in the Spanish Chapel, by Memmi and Gaddi, have received very special attention at Mr. Ruskin's hands. ²

THE BARGELLO STAIR-CASE.

Pencil-drawing by L. B.

Adjoining the Palazzo Vecchio is the ancient residence of the chief criminal magistrate, or Podestà of Florence, — since known as 'Il Bargello,' — which was built by Arnolfo in the middle of the thirteenth century. The chief approach to it is through the beautiful open courtyard of the Palazzo Vecchio, the centre of which is adorned by the fountain surmounted by Verrocchio's sportive boy and dolphin, which has been already referred to.

The office of Podestà was established in the year 1199, the law requiring that the holder of the office be a foreigner, a

¹ 'Mornings in Florence,' pp. 121-2.

² For further particulars respecting this most interesting church, see the volume just quoted from, pp. 5-7, 25-38, and the entire chapters iv and v.

noble, a catholic, and a Guelph ; and the functionary appointed was held in considerable esteem.¹ Towards the end of the fifteenth century, however, the office was abolished, and the Palazzo del Podestà was assigned to the Bargello, or head of the Police : the prison being attached to the building. Since 1860 it has been transformed into a National Museum, which includes in its collection frescoes by Giotto, and several bas-reliefs by Luca della Robbia, also important statues by Ghiberti, Donatello, Verrocchio,² Pollaiuolo, Benvenuto Cellini, Michael Angelo, and others less known to fame, besides many objects of great historical value as representative types of the achievements of the chief Florentine sculptor-artists.

This staircase was built by Agnolo Gaddi, who, in 1345, effected many alterations in the building generally : and the locality is not only interesting for its architectural qualities and picturesque effect, but is also noted as a spot of national importance, — many noble Florentines having been beheaded near the well in the centre of the court-yard.

The arms of over two hundred Podestàs hang upon the walls of this stair-case, many of the escutcheons being highly decorative in their design.

DISTANT VIEW OF FIÈSOLE, FROM ST. MARK'S CONVENT.

Water-colour Drawing (1887) by T. M. Rooke.

This view is from the upper loggia of the Dominican Convent of San Marco, with which Fra Angelico was so closely associated, and overlooks the country towards Fièsole, half-way to which lies the connected monastery of San Domenico, the oldest foundation of the brotherhood in the district, — where the 'angelic' Fra Giovanni passed about twenty years of his life,³ and whence he derived his name 'da Fièsole.' It was for the church of this Convent that he painted

¹ Respecting the ordination of the governing body in Florence, — "so perfect a type of national government as has only once been reached in the history of the human race," — see '*Val d'Arno*,' §§ 266 - 7.

² Among the works by Andrea Verrocchio the principal are the David (see page 65), a Madonna and Child, and the frieze representing the death of the wife of Francesco Tuornabuoni (p. 67). ³ See page 24.

the lovely altar-piece, 'The Coronation of the Virgin,' now in the Louvre, the beautiful predella of which is in the National Gallery, as previously remarked upon.¹ "A calmer retreat for one weary of earth, and desirous of commerce with heaven, would in vain be sought for: the purity of the atmosphere, the freshness of the morning breeze, the starry clearness, and delicious fragrance of the nights, the loveliness of the valley at one's feet, lengthening out, like a life of happiness, between the Apennine and the sea, — with the intermingling sounds that ascend perpetually from below, softened by distance into music, and, by an agreeable compromise, at once giving a zest to solitude, and cheating it of its loneliness: rendering Fièsole a spot which angels might alight upon by mistake in quest of paradise, — a spot where it would be at once sweet to live and sweet to die."²

It was not until the latter part of his life that Fra Angelico took up his abode in the city itself. The convent where he first resided, moreover, "is not that whose belfry-tower and cypress grove crown 'the top of Fèsole.' The Dominican convent is situated at the bottom of the slope of olives, distinguished only by its narrow and low spire; a cypress avenue recedes from it towards Florence — a stony path, leading to the ancient Badia of Fièsole, descends in front of the three-arched loggia which protects the entrance to the church. [See page 345]. No extended prospect is open to it; though over the low wall, and through the sharp, thickset olive leaves may be seen one silver gleam of the Arno, and, at evening, the peaks of the Carrara mountains, purple against the twilight, dark and calm, while the fire-flies glance beneath, silent and intermittent, like stars upon the rippling of mute, soft sea."³

In his 'Ethics of the Dust,' and elsewhere, Mr. Ruskin has set forth, with characteristic impartiality, the errors and the

¹ See page 30.

² Lord Lindsay, in his '*History of Christian Art*,' Vol. III, p. 153 (2nd edition, Vol. II, p. 223); quoted by Mr. Ruskin in his review of the work in '*The Quarterly Review*' for June 1847, and reprinted in '*On the Old Road*,' V

112.

³ '*On the Old Road*,' Vol. I, pp.

goodness surrounding the practice of monachism. "Half the monastic system," he observes, "acting on the occult pride and ambition of good people, as the other half of it came of their follies and misfortunes,—rose out of the notion of future reward . . . and there is no measuring the poisoned influence of that notion upon the mind of Christian Europe in the middle ages.

"There is always a considerable quantity of pride, to begin with, in what is called 'giving one's self' to God Whatever indulgence may be granted to amiable people for pleasing themselves in this innocent way, it is beyond question that to seclude themselves from the rough duties of life, merely to write religious romances, or—as in most cases—merely to dream them . . . ought not to be received as an act of heroic virtue . . . Believe me, I am no warped witness as far as regards monasteries; or if I am, it is in their favour. I have always had a strong leaning that way; and have pensively shivered with Augustines at St. Bernard; and happily made hay with Franciscans at Fesolé; and sat silent with Carthusians, in their little garden, south of Florence; and mourned through many a day-dream, at Melrose and Bolton. But the wonder is always to me, not how much, but how little the monks have, on the whole, done with all that leisure, and all that good-will! What nonsense monks characteristically wrote: what little progress they made in the sciences to which they devoted themselves . . . what depths of degradation they can sometimes see one another, and the population around them, sink into, without either doubting their system, or reforming it!"¹ It is only too apparent that the desire they feel that they should not be 'of the world' is based simply upon the weakness of their individual natures, combined with selfishness: and that while thus setting themselves to live reclusively apart, they practically fail to realise the desire expressed by the Master whose teaching they pro-

¹ *Loc. cit.*, pp. 144-7; and see the remainder of the chapter (partly quoted under Fra Angelico) with the complete context, on religious reverie and the selfish indulgence of pious enthusiasm.

ess to believe, — “I pray not that thou shouldst take them out of the world, but that thou shouldst keep them from the evil.” And with all the poetry that enwraps their loveless lives of self-devotion, the holiness and righteousness they religiously assume are, in reality, equally as void as the unclean yet picturesque habit they don as their constant garb of sanctity, and as vacant as the tonsure they so piously affect as a halo around their heads.

THE BADIA OF FIÈSOLE. *Water-colour drawing by T. M. Rooke.*

Near the Dominican Convent above referred to, which lies below the hilly height on which the ancient Etruscan town of Faesulae was built, stands all that now remains of what was once the ‘mother-church’ of Florence, — as Fièsole, indeed, was itself the foundation-city of Florence. For the reason of this association, as well as for the architectural beauty of its exterior, Mr. Ruskin had this drawing made (in the year 1887), in which the artist has most perfectly rendered the beautiful variegations in the marbles with which the structure is faced, precisely as we have noticed in the encasing of the Baptistery, the Campanile, the Duomo, and other noble buildings in Florence already referred to.

The church was originally connected with a monastery of Benedictine foundation, dating from early in the eleventh century, but belonged in later years to the Augustinian order. The building was, however, re-erected under Cosimo ‘il Vecchio’ in 1462, the architect being Brunelleschi. The façade, which recalls the characteristic style of the Duomo and the church of Santa Croce, which until recent times had their western fronts entirely bare, was never completely finished, a portion only of the brickwork being faced with the richly-veined marble and serpentine mosaic; and unfortunately several of the smaller slabs have been stolen from their places, leaving the blank spaces that are noticeable in the drawing.

The monastery was one that became in high favour during the times of the Medici; but the buildings attached to the church, whose gloomy interior possesses no attraction, are now occupied as a school.

PISA.

“All good art is the natural utterance of its own people in its own day.” — ‘*The Queen of the Air*,’ § 176.

Mr. Ruskin writes of Pisa as being one of three towns of great historic importance which have especially exerted much influence upon him, through his study of their buildings, and of the life and character of those who raised them: and he describes them as forming “three centres” in his life’s thought. “All that I did at Venice,” he says, “was because her history had been falsely written before, and not understood, even by her own people, [etc.] . . . But Rouen, Geneva, and Pisa have been tutresses of all I know, and were mistresses of all I did, from the first moments I entered their gates.”¹

The early Roman colony of ‘Juliana-Pisana’ was, from the time of the second century B.C. downwards, one of considerable importance; but nearly every vestige of the ancient Imperial rule has long since passed away, to give place to objects of far greater interest, and possessing a vital beauty which here developed under the great and widely-influential architect, and masterly sculptor, who derived his name from his connection with the city which he,—and but for his sons and the pupils who are named in his name, he alone,—has made so famous as the centre of a distinct school of architecture.

The delightful group of buildings which are disposed about the spacious grassy piazza in the north-west corner of the walled boundary of the city,—consisting of the Duomo, the Baptistery, the Campanile, and the Campo Santo,—and which form one of the chief attractions to the ordinary tourist in Italy, it is not possible, nor requisite, to more than refer to in general terms here, as embodiments of the special Pisan architectural

¹ ‘*Præterita*,’ Vol. I, p. 281.

character. All of them are very frequently alluded to by Mr. Ruskin in many of his volumes, in relation to features of particular interest, which are to be found in them alone. The Campo Santo has already received attention in these pages in connection with the lovely frescoes upon its walls by Benvenuto Gozzoli;¹ and with regard to the Baptistery, the only detail which we have occasion to consider is the sculpture above the eastern door-way.

PART OF THE BAS-RELIEF CARVING OVER THE ENTRANCE TO THE BAPTISTERY. *Study in Water-colour by C. F. Murray.*

This delightful building, although different in almost every respect from the Baptistery at Florence, is very similar in its relation to the Duomo, and inevitably recalls to mind that far earlier edifice. The Pisan Baptistery is circular in shape, and has also a rounded dome, which is as distinctively peculiar to it, in relation to the time of its erection, as its sculptural work; but like the octagonal Florentine building, it possesses four portals, though the door-way we are about to consider is the only one at present in use. The erection of this Baptistery was commenced in the year 1153, and — omitting account of later work, — it occupied precisely a century and a quarter in its completion. The chief object contained in the building is the exquisite pulpit by Nicolo Pisano, which was sculptured in the year 1260.

The general idea of the door-way is, as described by Mr. Ruskin, “a square-headed opening in a solid wall, faced by an arch carried on shafts. And the ornament . . . follows this construction, so that the eye catches it with ease, but under what arbitrary conditions! In the square door, certainly the side-posts of it are as important members as the lintel they carry; but the lintel is carved elaborately, and the side-posts left blank. Of the facing arch and shaft, it would be similarly difficult to say whether the sustaining vertical, or sustained curve, were the more important member of the construction; but the decorator now reverses the distribution of

¹ *Vide supra*, p. 37; and for Mr. Ruskin's full description of this beautiful cloistered cemetery see ‘*Val d'Arno*,’ §§ 27-30.

his care, adorns the vertical member with passionate elaboration, and runs a narrow band of comparatively uninteresting work round the arch. Between this outer shaft and inner door is a square pilaster, of which the architect carves one side, and lets the other alone. It is followed by a smaller shaft and arch, in which he reverses his treatment of the outer order by cutting the shaft delicately, and the arch deeply . . . [Thus we find that] the idea of a construction originally useful is retained in good architecture through all its ornamentation, just as the idea of the proper function of any piece of dress ought to be retained through its changes of form, or embroidery." ¹

A striking peculiarity of the carved embellishments of the door-way is the extremely Etruscan character of much of the work: the imitation extending from the treatment of the design to even the manipulation of the chiselling. An explanation of this is to be found in the fact that in Pisa there were many ancient sculptured works, which had been imported from Greece, and which are now, as for a long time past, in the cloisters of the Campo Santo. Herein is the secret of the success resulting from the skilful application of earnest study, by means of which the rising genius of Pisano created afresh in his own town first, that great revival in art which so rapidly overspread the whole of Tuscany. As Lord Lindsay describes in his 'History of Christian Art,' Niccola Pisano's improvement of the art of Sculpture is attributable, in the first instance, to the study of a single sarcophagus, which was brought from Greece in the eleventh century, at the latest, and which, "after having stood beside the door of the Duomo for many centuries, as the tomb of the Countess Beatrice, mother of the celebrated Matilda [who died in the year 1076], has been recently removed [1846] to the Campo Santo. The front is sculptured in bas-relief, in two compartments, the one representing Hippolytus rejecting the suit of Phædra, the other his departure for the chase, — such at least is the most plausible interpretation. The sculpture, if not super-excellent, is sub-

¹ 'Val d'Arno,' §§ 145-6.

stantially good, and the benefit derived from it by Niccola is perceptible on the slightest examination of his works. Other remains of antiquity are preserved at Pisa [including sepulchral urns and sarcophagi, with mythological sculptures, which were similarly used in the Campo Santo for the burial of those in high position], and which he may have studied also; but this was the classic well from which he drew those waters which became wine when poured into the hallowing chalice of Christianity.”¹

Niccola and Giovanni Pisano were, indeed, “virtually Greek artists, experimentally introducing Gothic forms”: while in contrast with them we find that Arnolfo and Giotto “adopt the entire Gothic ideal of form, and thenceforward use the pointed arch and steep gable as the limits of sculpture.”²

This commingling of ideas and characteristics is very remarkable. Thus, as Mr. Ruskin further observes, with regard to this Baptistery door-way in particular, “when we examine the sculpture and placing of the lintel, which at first appear the most completely Greek piece of construction, we find it so far advanced in many Gothic characters, that I once thought it a later interpolation . . . The decoration of the lintel and side-posts is one of the most important phases of mystic ecclesiastical sculpture . . . At Pisa the currents of tradition and invention run with such cross eddies, that I often find myself utterly at fault. In this lintel, for instance, there are two pieces separated by a narrower one . . . the uppermost of these stones is nearly pure in its Byzantine style; the lower already semi-Gothic . . . I am greatly puzzled by the richness of the current ornamentation on the main pillars, as opposed to the general severity of design; and I can never understand how the men who indulged in this flowing luxury of foliage, were so stern in their masonry and figure-draperies.”³

The author of the excellent ‘Historical Hand-book of Italian Sculpture,’ Mr. Charles C. Perkins, similarly traces this close

¹ *Loc. cit.*, Vol. I, p. 359.

² ‘*Ariadne Florentina*,’ § 65.

³ ‘*Val d’Arno*,’ §§ 148-9, and 285. See also ‘*Mornings in Florence*,’ p. 35.

association in design and workmanship. Thus, in describing the richly carved panels of Pisano's pulpit, above referred to, he points out that "the majestic Virgin reclining upon a couch [in the 'Nativity' subject], looks more like an Ariadne than a Byzantine Madonna; and in the Adoration we have a still closer imitation of the antique. Here the seated Madonna is as identical with the Phædra in a bas-relief upon an old sarcophagus [that just described] in the Campo Santo, as the sculptor, with his imperfect education, could make her," (etc.)¹ But, as Mr. Ruskin observes, "there is both a thoughtfulness and a tenderness in the features, whether of the Virgin or the attendant angel, which already indicate an aim beyond that of Greek art."²

Respecting the world-renowned pulpit previously mentioned, the reader is further referred to the context in the work just quoted from; and for Mr. Ruskin's account of it see the entire first chapter of 'Val d'Arno,' devoted to 'Nicholas the Pisan.' For his description also of this doorway, and its decoration, see paragraphs 145-9, and the appendix pages 217-222 (or 240-6 in the small edition) in explanation of the three photographic Plates V-VII, contained in the volume.

The principal subject of this lintel sculpture,—of which this is but a portion,—is the life and death of John the Baptist. It is late twelfth-century carving, the work of Biduinus. The first subject represents John preaching his gospel of repentance: next comes the baptism, and then the circumstances of St. John's death. "First, his declaration to Herod, 'It is not lawful for thee to have thy brother's wife': on which he is seized and carried to prison:—next, Herod's feast,—the consultation between daughter and mother,—'What shall I ask?'—the martyrdom, and burial by the disciples. The notable point in the treatment of all these subjects is the quiet and mystic Byzantine dwelling on thought, rather than action. In a northern sculpture of this subject the daughter of Herodias would have been assuredly dancing; and most probably, casting

¹ *Loc. cit.*, p. 13. ² 'Val d'Arno,' Appendix, § 283, in which volume see a reproduction of the detail under consideration, Plate I.

a somersault. With the Byzantine, the debate in her mind is the only subject of interest, and he carves above, the evil angels laying their hands on the heads, first of Herod and Herodias, and then of Herodias and her daughter." ¹ The panel represented in this drawing includes the incident of Herodias and her daughter Salome scheming, under the influence of the evil spirits, at the feast, to bring about the death of the prophet, whose teaching so affronted them.

The treatment is seen to be extremely severe, and the drawing of the drapery and of the figures themselves is far earlier in character than that of the cruder Byzantine workmen of the early Christian centuries.

CHAPEL OF SANTA MARIA DELLA SPINA, PISA. *Water-colour Drawing by Professor Ruskin.*

No order of architecture is so commonly misunderstood as that broadly termed 'Gothic': it being frequently assumed that the only features which characterise the Gothic style are the pointed arch and the pinnacle decorations which frequently accompany the construction. But, as already pointed out, both these features are sometimes absent altogether, and the mode of embellishment is then, instead, generally by the simple means of inlaid coloured marble upon the smooth wall-surfaces.

With regard to the order to which the "fitful and fantastic expression" of 'Italian Gothic' has been applied, Mr. Ruskin remarks that, "so far as the church interiors are concerned, the system is nearly universal, and always bad: its characteristic features being arches of enormous span, and banded foliage capitals . . . but the exteriors of Italian pointed buildings display variations of principle, and transitions of type, quite as bold as either the advance from the Romanesque to the earliest of their forms, or the recoil from their latest to the cinque-cento." ²

This applies very particularly to the Spina Chapel at Pisa, the exterior of which is so richly decorated, and here "the niche is treated in its most exquisite form, the columns being chased with chequer patterns of great elegance." ³

¹ 'Val d'Arno,' § 290.

² 'On the Old Road,' Vol. I, p. 57, and see p. 60.

³ *Ibid*, p. 64.

"The best buildings that I know are modest in scale, and wholly within reach of sight; and some of the best are minute jewel-cases for sweet sculpture. The Parthenon would hardly attract notice, if it were set by the Charing Cross Railway Station: the Church of the Miracoli, at Venice, the Chapel of the Rose, at Lucca, and the Chapel of the Thorn, at Pisa, would not, I suppose, all three together, fill the tenth part cube, of a transept of the Crystal Palace." ¹

"This Pisan chapel, first built in 1230, and then called the Oracle, or Oratory, — 'Oraculum, vel Oratorium' — of the Blessed Mary of the New Bridge, afterwards called the Sea-bridge (Ponte-a-Mare), was a shrine like that of ours on the bridge of Wakefield; a boatman's praying-place. You may still see, or might ten years since have seen, the use of such a thing at the mouth of Boulogne Harbour, when the mackerel boats went out in a fleet at early dawn. There used to be a little shrine at the end of the longest pier, and as the 'Bonne Espérance,' or 'Gracé de Dieu,' or 'Vierge Maria,' or 'Notre Dame des Dunes,' or 'Reine des Anges,' rose on the first surge of the open sea, their crews bared their heads, and prayed for a few seconds. So also the Pisan oarsmen looked back to their shrine, many-pinnacled, standing out from the quay above the river, as they dropped down Arno, under their sea bridge, bound for the Isles of Greece." ² For Pisa, though six miles distant from the sea itself, seated on the estuary banks of the broad flowing Arno, attained rank, in the eleventh century, as one of the greatest commercial sea-ports of the Mediterranean, — rivalling even Venice and Genoa, — and became, also, one of the principal channels, and centres of communication, during the famous crusades against the Saracens. "Later, in the fifteenth century, 'there was laid up in it a little branch of the Crown of Thorns of the Redeemer, which a merchant had brought home, enclosed in a little urn of Beyond-Sea' (ultramarine), and its name was changed to 'St. Mary's of the Thorn.'"

¹ 'Aratra Pentelici,' § 145. ² 'Fors Clavigera,' Vol. II, Letter xx, p. 18. For a view of 'the ancient shores of Arno,' with the 'Spina' Chapel, see the frontispiece to 'Val d'Arno.'

"But the last quarter of a century has brought changes, and made the Italians wiser. British Protestant missionaries explained to them that they had only got a piece of black-berry-stem in their ultramarine box. German philosophical missionaries explained to them that the Crown of Thorns itself was only a graceful metaphor. French republican missionaries explained to them that chapels were inconsistent with liberty on the quay; and their own Engineering missionaries of civilization explained to them that steam power was independent of the Madonna . . . So a troublesome pair of human arms being out of employ, they fit them with hammer and chisel, and set them to break up the Spina Chapel. A costly kind of stone-breaking, this, for Italian parishes to set their paupers on!

"On the 3rd of May, 1872, the cross of marble in the arch spandril next the east end of the Chapel," as Mr. Ruskin grievously tells us, was dashed to pieces before his eyes, by a stone-mason, as he was drawing it for his class in heraldry at Oxford, — "that his [the mason's] master might be paid for making a new one . . . Mr. Murray's guide will call it a judicious restoration.¹ . . . It was some comfort to me . . . to watch the workman's ashamed face, as he struck the old marble cross to pieces. Stolidly and languidly he dealt the blows,—down-looking, so far as in anywise sensitive, ashamed, and well he might be."²

Upon the occasion of his giving evidence before a Royal Commission that was appointed in 1857, Mr. Ruskin called particular attention to this barbaric treatment. "More harm,"

¹ '*Fors Clavigera*,' Vol. II, Letter xviii, p. 14. Mr. Ruskin kept one of the stones thus thrown down, and brought it to England with him as a witness; see '*Val d'Arno*,' § 43. Respecting this 'destructive mania,' see also '*Mornings in Florence*,' p. 85; and '*On the Old Road*,' Vol. I, pp. 354-70, §§ 259-273.

² '*Fors Clavigera*,' Vol. II, Letter xx, p. 18. See also the footnote on page 223. It is some slight consolation, however, to feel that, in spite of such open vandalism, as Mr. Ruskin himself elsewhere so pathetically observes, "very few people really *mean* to do wrong, — in a deep sense, none. They only don't know what they are about . . . The guilt is in the *will*, [not merely in the act]."³ — '*Ethics of the Dust*,' pp. 88, and 91.

he observed, "is being at present done in Europe by restoration than was ever done, as far as I know, by revolutions, or by wars.¹ . . . Fancy what Europe would be now, if the delicate statues and temples of the Greeks—if the broad roads and massy walls of the Romans—if the noble and pathetic architecture of the middle ages, had not been ground to dust by mere human rage. You talk of the scythe of Time, and the tooth of Time: I tell you, Time is scytheless and toothless; it is *we* who gnaw like the worm—*we* who smite like the scythe. It is ourselves who abolish—ourselves who consume: *we* are the mildew, and the flame; and the soul of man is to its own work as the moth that frets when it cannot fly, and as the hidden flame that blasts where it cannot illuminate. All these lost treasures of human intellect have been wholly destroyed by human industry of destruction; the marble would have stood its two thousand years as well in the polished statue as in the Parian cliff; but we men have ground it to powder, and mixed it with our own ashes . . . The great cathedrals of old religion would have stood—it is we who have left not one stone upon another, who have dashed down the carved work with axes and hammers, and bid the mountain-grass bloom upon the pavement, and the sea-winds chant in the galleries."²

Thus, when in the merciless hands of dishonourable Vandals, "the first step to restoration . . . is to dash the old work to pieces; the second is usually to put up the cheapest and basest imitation which can escape detection: but in all cases, however careful, and however laboured, an imitation still, a cold model of such parts as *can* be modelled, with conjectural supplements . . . Do not let us talk then of restoration. The thing is a Lie from beginning to end. You may make a model

¹ Parliamentary Evidence given by Mr. Ruskin before the National Gallery Commission in 1857, — reprinted from the Government 'Blue-book,' in '*On the Old Road*,' Vol. I, p. 571.

² '*A Joy for Ever*,' p. 72. The pavement and galleries here especially alluded to, are, of course, those of the famous Campo Santo of Pisa; and the windows ought to have been glazed, as Mr. Ruskin suggested long ago. See further the extracts quoted on pages 38, 223, and 229.

of a building as you may of a corpse, and your model may have the shell of the old walls within it, as your cast might have the skeleton,—with what advantage I neither see nor care : but the old building is destroyed, and that more totally and mercilessly than if it had sunk into a heap of dust, or melted into a mass of clay.

“But, it is said, there may come a necessity for restoration! Granted. Look the necessity full in the face, and understand it on its own terms. It is a necessity for destruction. Accept it as such, pull the building down, throw its stones into neglected corners, make ballast of them, or mortar, if you will; but do it honestly, and do not set up a Lie in their place. And look that necessity in the face before it comes, and you may prevent it. The principal of modern times . . . is to neglect buildings first, and restore them afterwards. Take proper care of your monuments, and you will not need to restore them.”¹

In the year 1870 an inundation of the river carried away two arches of the bridge,² and subsequent embankment operations have considerably altered the appearance. The Spina Chapel originally overhung the river, as shown in the vignette drawing by Turner engraved in the Byron series.

“In the year 1840 I first drew it, then as perfect as when it was built. Six hundred and ten years had only given the marble of it a tempered glow, or touched its sculpture here and there, with softer shade. I daguerreo-typed the eastern end of it some years later (photography being then unknown), and copied the daguerreo-type, that people might not be plagued by the lustre. The frontispiece to this letter is reproduced from the drawing, and will show you what the building was like.”³

This Chapel is now so ‘skilfully restored,’ (says Baedeker), that it is almost as much a caricature of itself as the miniature alabaster models of the leaning-tower, which are so common in the town, are of the actual Campanile. The interior

¹ ‘*The Seven Lamps*,’ chap. vi (‘*The Lamp of Memory*’), §§ 18 and 19.

² See ‘*Val d’Arno*,’ Appendix, p. 215 (239 small edition). ³ ‘*Fors Clavigera*,’ Vol. II, Letter xx, pp. 18–20. See also ‘*Præterita*,’ Vol. II, p. 47.

is almost bare, and devoid of interest, but for the statue of the 'Madonna della Rosa,' the masterpiece of the genial sculptor Nino Pisano, the son of Andrea. "A gentle virgin [is here represented, as described by a standard authority] holding a rose in her left hand, which the child Jesus leans forward to take, and wears a crown upon her head, from which a veil falls in graceful folds upon her shoulders. The sweetness of Nino's manner [which in another of his statues 'degenerates into mawkishness'] is here kept within the bounds of discretion."¹ Mr. Ruskin made a study of this, and remarks respecting it that "the curves of the hair, and veil-border, are as subtle as is an Etruscan statue."² Here, too, the niche "occurs in its most exquisite form, the columns being chased with chequer patterns of great elegance."³ A tablet upon a sixteenth century monument in the Chapel, almost the only other object of interest now left in the interior of the building, bears the following inscription in 'dog-Latin':—

"Non testa terre	Spina fuit malis
Sed sacro et sancto	Et rosa nota
Vertice fixa	Bonis MDXXXIIIH."

'There is no spot on the face of the earth that is not fixed upon a sacred and inviolable basis: the thorn was the sign of evil and the rose of good, 1534.'

"Of the degree of precision with which Nicholas of Pisa and his son adjusted the laying and jointing of their stones, you may judge from this rough sketch of St. Mary's of the Thorn, in which the design is of panels, enclosing very delicately sculptured heads; and one would naturally suppose that the enclosing panels would be made of jointed pieces, and the heads carved separately and inserted. But the Pisans would have considered that unsafe masonry,—liable to the accident of the heads being dropped out, or taken away. John of Pisa did indeed use such masonry, of necessity, in his fountain [at Perugia];⁴ and the bas-reliefs *have* been taken away. But

¹ Perkins's '*History of Italian Sculpture*,' p. 39. ² '*Notes on Turner's drawings at the Fine Art Society*,' p. 109. ³ '*On the Old Road*,' Vol. I, p. 64.
⁴ See '*Val d'Arno*,' Plate III, and §§ 40-3, and 284.

here one great block of marble forms part of two panels, and the mouldings and head are both carved in the solid, the joint running just behind the neck. Such masonry is, indeed, supposing there were no fear of thieves, gratuitously precise in a case of this kind, in which the ornamentation is in separate masses, and might be separately carved. But when the ornamentation is current, and flows or climbs along the stone in the manner of waves or plants, the concealment of the joints of the pieces of marble becomes altogether essential . . . The one great condition of the perfect Gothic structure is that the stones shall be set up on end ;” and that the ornament begins to climb the erected stone, — thus becoming, “in the most heraldic sense of the term, rampant.”¹

By way of explanation of the method adopted by Mr. Ruskin in producing this drawing, he observes — “I never draw architecture in outline, nor unless I can make perfect notes of the forms of its shadows, and foci of its lights. In completing studies of this kind, it has always seemed to me, that the most expressive and truthful effects were to be obtained (at least when the subject presented little variation of distances) by bold Rembrandtism ; that is to say, by the sacrifice of details in the shadowed parts, in order that greater depth of tone might be afforded on the lights.” Many of Mr. Ruskin’s published drawings “have been mistaken by several people for copies of ” daguerreo-types. Although not commonly resorted to by him, Mr. Ruskin has, in the present instance, as just stated, used such partial help ; “and,” he adds, “I much regret that artists in general do not think it worth their while to perpetuate some of the beautiful effects which the daguerreo-type alone can seize.”²

This drawing, however, serves to illustrate the monochrome method frequently adopted with such success by Mr. Ruskin, as recommended by him. “It is,” he says, “absolutely necessary that fine architecture should be drawn separately both in colour and in light and shade ; with occasional efforts to com-

¹ ‘*Val d’Arno*,’ § § 167-9.
Architecture of Venice.’

² Preface to the ‘*Examples of the*

bine the two, but always with utmost possible delicacy, — the best work depending always on the subtlest lines.”¹

With regard, moreover, to the accuracy with which Professor Ruskin has represented, in this drawing, the architectural details of this building, he adds, further: — “If you can draw, copy a bit of it; — try merely the bead moulding with its dentils, in the flat arch over the three small ones, lowest on the left. Then examine those three small ones themselves. You think I have drawn them distorted, carelessly, I suppose. No. That distortion is essential to the Gothic of the Pisan school; and I measured every one of the curves of those cusps on the spot to the tenth of an inch.”²

THE CONVENT CHURCH OF SAN NICHOLAS. *Three Water-colour Drawings by Angelo Alessandri.*

(a) *Exterior view of the South Side of the Church.*

(b) *Detail of the inlaid marble wall of the same with its arched decoration.*

(c) *Further detail of the Mosaic in the central archway, drawn to exact scale.*

This church was built in connection with a Benedictine Abbey which was founded about the year 1000. It is generally attributed — including the obliquely set campanile, a most ingenious structure, — to Nicola Pisano: but little is now discoverable respecting its construction. The view here shown in the first of these charming drawings represents all that remains, worth looking at, of what must once have been an exceptionally beautiful building; but now the church is entirely enclosed on both sides by common dwellings.

“It is rather strange that, often as we speak of a ‘dead’ wall, and that with considerable disgust, we have not often, since Snout’s time, heard of a living one . . . [but] a wall has no business to be dead³ . . . and it is only when we do not choose to put any strength nor organization into it,

¹ ‘Notes on the Turner Drawings exhibited at the Fine Art Society’s Galleries in 1878,’ p. 109; see also p. 107, on another study by Mr. Ruskin, of the Ducal Palace.

² ‘*Fors Clavigera*,’ Vol. V, p. 255.

³ For a remarkably eloquent apology for blank walls, as fences, — a dead enough subject, one would think, for a literary disquisition, — see ‘*The Two Paths*,’ § 163.

that it offends us by its deadness. Every wall ought to be a 'sweet and lovely wall.'¹ I do not care about its having ears; but, for instruction and exhortation, I would often have it to 'hold up its fingers,' " (etc.) In the Pisan architecture the system of arcaded decoration "with square pannellings set diagonally under their semi-circles" (see Plate xii, figure 7), became very general: and in the effective use of simple squares in ornamental wall-mosaic "lies one of the most subtle distinctions between the Gothic and Greek spirit,—to the smallest decoration. The Greek square is by preference set evenly, the Gothic square obliquely; and that so constantly, that wherever we find the level or even square occurring as a prevailing form, either in plan or decoration, in early northern work, there we may at least suspect the presence of a southern or Greek influence; and, on the other hand, wherever the oblique square is prominent in the south, we may confidently look for further evidence of the influence of the Gothic architects."²

"The colours of architecture should be those of natural stones: partly because more durable, but also because more perfect and graceful. . . If Tintoret or Giorgione are at hand, and ask us for a wall to paint, we will alter our whole design for their sake, and become their servants. . . . But the laying of colour by a mechanical hand, and its toning under a vulgar eye are . . . so inferior to the lovely and mellow hues of the natural stone, that it is wise to sacrifice some of the intricacy of design, if by so doing we may employ the nobler material. And if, as we looked to nature for instruction respecting form, we look to her also to learn the management of colour, we shall perhaps find that this sacrifice of intricacy is for other causes expedient. . . If our architectural colour is to be beautiful as its form was, by being imitative, we are limited to these conditions—to simple masses of it, to zones, as in the rainbow and the zebra; cloudings and flamings, as in marble shells and plumage, or spots of various shapes and dimensions. All

¹ See '*A Midsummer Night's Dream*,' Act V, Scene 1. ² '*The Stones of Venice*,' Vol. I, pp. 51 and 90; and '*The Seven Lamps of Architecture*' (small edition), p. 144. See also pp. 196-7.

these conditions are susceptible of various degrees of sharpness and delicacy, and of complication in arrangement. The zone may become a delicate line, and arrange itself in chequers and zig-zags. The flaming may be more or less defined, as on a tulip leaf, and may at last be represented by a triangle of colour, and arrange itself in stars or other shapes; the spot may also be graduated into a stain, or defined into a square or circle. The most exquisite harmonies may be composed of these simple elements: some soft and full of flushed and melting spaces of colour; others piquant and sparkling, or deep and rich, formed of close groups of the fiery fragments: perfect and lovely proportion may be exhibited in the relation of their quantities, infinite invention in their disposition: but, in all cases, their shape will be effective only as it determines their quantity, and regulates their operation on each other: points or edges of one being introduced between breadth of others, and so on. Triangular and barred forms are therefore convenient, or others are the simplest possible; leaving the pleasure of the spectator to be taken in the colour, and in that only.”¹

This order of decoration Mr. Ruskin so highly recommends as a style for adoption in England, that he elsewhere observes —“ I believe the only manner of rich ornament that is open to us, is the geometrical colour-mosaic: and that much might result from our strenuously taking up this mode of design.”²

The drawing (*a*) is pronounced by Mr. Ruskin, as he wrote upon it himself when placing it in the Museum, to be the most beautiful drawing of architecture he ever had; while the minute detail in the third lovely drawing (*c*) is certainly as ‘exquisite’ as anything of the kind ever seen.

With regard to the latter, “it will perhaps appear hardly credible that among amateur students, however far advanced in more showy accomplishments, there will not be found one in a hundred who can make an accurate drawing to scale. It is much if they can copy anything with approximate fidelity

¹ ‘*The Seven Lamps of Architecture*,’ chap. iv (‘*The Lamp of Beauty*’, § § 35 and 39; and see the context.

² *Ibid.*, chap. v, § 24.

of its real size. Now, the inaccuracy of eye which prevents a student from drawing to scale, is, in fact, nothing else than an entire want of appreciation of proportion, and therefore of composition. He who alters the relations of dimensions to each other in his copy, shows that he does not enjoy those relations in the original — that is to say, that all appreciation of noble design (which is based on the most exquisite relations of magnitude) is impossible to him.¹ To give him habits of mathematical accuracy in transference of the outline of complex form, is therefore among the first, and even among the most important means of educating his taste. A student who can fix with precision the cardinal points of a bird's wing, extended in any fixed position, and can then draw the curves of its individual plumes without measurable error, has advanced further towards a power of understanding the design of the great Masters than he could by reading many volumes of criticism, or passing many months in undisciplined examination of works of art.”²

“It has been truly observed, and well stated by Lord Lindsay, that the best designers of Italy were also the most careful in their workmanship; and that the stability and finish of their masonry, mosaic, or other work whatsoever, were always perfect in proportion to the apparent improbability of the great designers condescending to the care of details, [a point which is so very generally] among us despised. Not only do I fully admit and re-assert this most important fact, but I would insist upon perfect and most delicate finish in its right place, as a characteristic of all the highest schools of architecture, as much as it is of those of painting.”³

The delightful variegation of colour, which is so admirably depicted in these drawings, is chiefly due to the long exposure of the even surface of the marble to the action of the atmosphere, and the glows of sunlight heat,—producing an opalescent effect, as of fine mother-of-pearl, and the prismatic rays of the rainbow. This added charm is completely lost im-

¹ See the remarks on proportion and abstraction, under ‘Giotto’s Tower.’

² ‘*A Joy for Ever*,’ pp. 193-4.

³ ‘*The Seven Lamps*,’ Chap. v, § 6.

mediately the newly-quarried marble of the restorer is inserted, as is only too noticeable, for example, in the case of the Duomo at Florence, represented in the water-colour drawing by Mr. Newman.¹

LUCCA.

“We cannot but believe that there is an inward and essential *Truth* in Art: a truth far deeper than the dictates of mere *modes*, and which, could we pierce through those dictates, would be true for all nations and all men.—*Carlyle's 'Essay on Goethe.'*”

Of all the famous towns in Italy, Lucca is the one of which Mr. Ruskin is most fond of staying in. He has visited it some half dozen times at least, frequently spending several months there at a time. Yet, he points out, “Mr. Murray’s ‘Guide’ says one may see Lucca, and its Ducal Palace, and Piazza, the Cathedral, the Baptistry, nine churches, and the Roman amphitheatre, and take a drive round the ramparts, in the time between the stopping of one train and the starting of the next. But eight days have gone, and I’ve been working hard, and looking my carefulest; and seem to have done nothing, nor begun to see these places, though I’ve known them thirty years.”²

This ancient, and once important Etrurian city, — whose territory, encircled by the strongly built and still unbroken rampart walls which form a high and broad parade, from which the wide expanse of the surrounding plain can be viewed from every side, covers no more than some thousand paces square, — is remarkable, if for nothing else, for the numerous churches contained in it, some of which date from the sixth or eighth century; and all of them possess unusual interest for their peculiar characteristics. Two, indeed, are especially esteemed by Mr. Ruskin as “representing the perfectest phase of round-

¹ See pages 320 - 5, including Mr. Ruskin’s account of the “continually increasing glow and grandeur” of the colour of these marbles, on p. 321.

² ‘*Fors Clavigera*,’ Vol. II, Letter xviii, p. 3.

arched building in Europe; and one of them [the Cathedral church of San Martino] containing the loveliest Christian tomb in Italy.”¹ Both this last named church and the monument referred to in it, by Jacopo della Quercia, we will shortly proceed to examine in some detail. First, however, we will take a general view of the surroundings, with Mr. Ruskin as our cicerone.

“The Val di Nievole is some five miles wide by thirty long, and is simply one field of corn or rich grass-land, undivided by hedges — one tufted softness of valley, far as the eye can reach . . . The fields are meshed across and across by an intricate network of posts and chains: the posts are maple-trees, and the chains garlands of vines: and the meshes of this net each enclose two or three acres of the corn-land, with a row of mulberry-trees up the middle of it, for silk. There are poppies, and bright ones too, about the banks and roadsides; but the corn of Val di Nievole is too proud to grow with poppies, and is set with wild gladiolus instead, deep violet. Here and there a mound of crag rises out of the fields, crested with stone-pine, and studded all over with the large stars of the white rock-cistus. Quiet streams, filled with close crowds of the golden waterflag, wind beside meadows painted with purple orchis. On each side of the great plain is a wilderness of hills, veiled at their feet with a grey cloud of olive woods, and sweet with glades of chestnut; above, peaks of more distant blue, embroidered with snow, which are rather to be thought of as vast precious stones than mountains, for all the state of the world’s palaces has been hewn out of their marble.

“Something of the produce of the hills that bound it you know; at least, one used to see ‘Fine Lucca Oil’ often enough in the grocers’ windows, and the staple of Spitalfields was, I believe, first woven with Lucca thread.”²

The eastern entrance-gate to this romantic and much-fought-for city, “bears the cross above it, as the door of a Christian city should; and such a city is, or ought to be, a place of peace, as much as any monastery.”³

¹ *Præterita*, Vol. II, p. 199.

² *Fors Clavigera*, Vol. II, Letter xviii, pp. 3-4.

³ *Val d'Arno*, § 164, and see the context.

For an account of the Lucchese fervour in the erection of the thirty churches¹ within her peaceful walls, and of their happy domestic life, the reader is referred to 'The Roadside-Songs of Tuscany,' pages 32-9, and elsewhere in that volume.

THE DUOMO: WEST FRONT.

By Henry Roderick Newman.

This Cathedral Church of San Martino was erected towards the end of the eleventh century, and after frequent restorations the sumptuous façade here represented was added by Guidetto in the year 1204. The sculptural bas-reliefs which decorate the porches within the vestibule are somewhat later. They represent the history of St. Martin, with emblems of the months, and other subjects. Those over the central doorway are the work of Nicolo Pisano and his pupils, while the alto-relief of 'The Deposition' over the left-hand doorway, executed about the year 1248, by the same great master, is "the first example of a composition, properly so called, since the downfall of the Roman Empire."² In the spandril between the central and right-hand archways of the exterior, supported upon brackets, is a fourteenth century sculptured monument to the patron saint, representing him upon horseback, dividing his cloak with the beggar, with his sword. There was formerly at least another sculpture upon a now empty bracket in the corresponding spandril, which doubtless illustrated some other incident in the life of the noble saint; but the subject appears to be now unknown. For an account of St. Martin of Tours, and the legends concerning him, see 'Our Fathers have told us,' pages 22-33.

In addition to the sculptured work around the three arcades which so strikingly enter into the composition, adding a fine play of light and shade to the structure, the beautiful façade is so elaborately inlaid, that it is, like the Baptistery at Florence, as Mr. Ruskin describes it, "one piece of large engraving. White substance, cut into and filled with black and dark green,—with the whole sky for its margin;" and it may be fitly compared,

¹ One of the most exquisite of these churches, at least, namely that of San Michele, of which Mr. Ruskin has made very many drawings, is now destroyed. See '*The Stones of Venice*,' Vol. I, pp. 363-6, and Plate XXI; '*The Seven Lamps*,' Plate VI; and Plate XI, p. 320, in Mr. E. T. Cook's '*Studies in Ruskin*.'

² Perkins's '*History of Italian Sculpture*,' p. 10.

as he remarks, with the chased metal-work of the ancient Etrurians, and the flat inlaid enamelling of the casket maker. Of the permanent safety of this incised method of decoration, as opposed to ordinary carving, the external shafts of this thirteenth-century work, "had it been carved in relief, would have been, by this time, a shapeless remnant of indecipherable bosses. But it is still as safe as if it had been cut yesterday, because the smooth round mass of the pillar is entirely undisturbed; into that, furrows are cut with a chisel as much under command, and as powerful, as a burin. The effect of the design is trusted entirely to the depth of these incisions—here dying out and expiring in the light of the marble, there deepened by drill holes, into as definitely a black line as if it were drawn with ink; and describing the outline of the leafage with a delicacy of touch and of perception which no man will ever surpass, and which very few have rivalled, in the proudest days of design." ¹

With regard, moreover, to the bands of colour which form so strong a feature in the architecture of the Lombards, Mr. Ruskin observes elsewhere that "there are no ornaments more deeply suggestive in their simplicity than these alternate bars of horizontal colours; nor do I know any buildings more noble than those of the Pisan Romanesque in which they are habitually employed; certainly none so graceful, so attractive, so enduringly delightful in their nobleness." ²

"The Lombard covered every church which he built with the sculptured representations of bodily exercises—hunting and war; and gave hardihood and system to the enervated body and enfeebled mind of Christendom . . . Neither Arab nor Byzantine ever jests in his architecture, but the Lombard has great difficulty in ever being thoroughly serious, and stands alone in his love of jest . . . In San Michele of Lucca [which is identical in character with the Cathedral] we have perhaps the noblest instance in Italy of the Lombard spirit in its later refinement . . . It is wrought entirely in white marble and

¹ '*Ariadne Florentina*,' §§ 35, and 68-70.

² '*The Stones of Venice*,'

green serpentine; there is hardly any relieved sculpture except in the capitals of the shafts and cornices, and all the designs of wall ornament are inlaid with exquisite precision.”¹

The entire façade contains forty arches, which are “all covered with equally elaborate ornaments, entirely drawn by cutting out their ground to the depth of about an inch in the flat white marble, and filling the spaces with pieces of green serpentine,—a most elaborate mode of sculpture requiring excessive care and precision in the fitting of the edges, and of course double work—the same line needing to be cut both in the marble and the serpentine.”²

The innumerable columns of the arcades that decorate the upper portion of the façade are wonderfully full of fantasy, and so varied that scarcely any two are alike. Many of them are “clasped by writhing snakes and winged dragons, their marble scales spotted with inlaid serpentine, and every available space is alive with troops of dwarfed riders with spur on heel, and hawk in hood, sounding huge trumpets of the chase,—like those of the Swiss Urus-horn,—and cheering herds of gaping dogs upon harts and hares, boars, and wolves, every stone signed with its grisly beast.”³

The equal proportion of the three tiers of arches here, in comparison with the more pleasing variation which forms so notable a feature in the Duomo at Pisa, Mr. Ruskin considers a decided blemish to this lovely façade.⁴

As examples of perfect masonry-work, these mediæval buildings are very remarkable. On examining closely the interstices and joints of the stones of this Cathedral, Mr. Ruskin found them to have been “set in such balance of masonry that they could all stand without mortar; and in material so incorruptible that, after six hundred years of sunshine and rain, a lancet

¹ ‘*The Stones of Venice*,’ Vol. I, pp. 16 and 360-3; see also p. 42, and the context, and on the decoration of the shafts pp. 293-5.

² ‘*The Seven Lamps of Architecture*,’ Chap. IV, § 41; and see § 42, and Plate VI. Also respecting the tower of this Duomo, Chap. V, § 12.

³ ‘*On the Old Road*,’ Vol. I, pp. 56-7; respecting the Lombardic representations of hunting incidents and dragon symbolism, see also § 526 (pp. 657-8) of the same work, and page 380, here.

⁴ See ‘*The Seven Lamps*,’ p. 291.

could not now be put between their joints.”¹ That the separate blocks of marble can stand thus firmly together, Mr. Ruskin proved by actual experiment, with the assistance of his draughtsman, Mr. Arthur Burgess, when in Verona. Models were made in clay of every stone of one of the tombs there, thus erected, all the parts, upon being fitted together, being found to stand firmly and compactly, without being joined together by any device whatever.²

The amount of careful detail in this drawing is so much more than can be estimated upon a hasty glance, that the visitor will do well to pause before it, and examine the almost microscopic execution of the elaborate details of the inlaid work and carving, upon which the artist bestowed several months of patient, loving, labour in representing so faithfully. Each particular item is copied with such precision and exactitude as if every block, and every subject, was to be taken singly as a separate archæological study; and no such work as these drawings by Mr. Newman had ever before been accomplished so effectively. “Here are drawings,” as described by a critic of his work in an American magazine, “minutely finished in the open air, with no sweep or flash, but with that intense earnestness which marked the landscape-work of the early days of pre-Raphaelitism in England, and with results which have an unsophisticated charm not easy to define.”³ This is but a single example of what has been accomplished, and what may be done further, under the observance of the principles of true art-work,—as the expression of the thoughts and loving soul of man, respecting things that are noble, admirable, and lovely,—which Mr. Ruskin has set forth so completely in his writings.

SCULPTURED PILASTER AT LUCCA CATHEDRAL. *Water-colour drawing (October, 1882), drawn of the natural size, by W. G. Collingwood.*

This excellent piece of scroll-work is on a pilaster of the

¹ *Præterita*, Vol. II, p. 205. See also ‘*Val d’Arno*,’ §§ 150-3, and 161-7; and ‘*Avatra Pentelici*,’ § 160. ² See ‘*Val d’Arno*,’ § 165. ³ ‘*The*

Manhattan Illustrated Monthly Magazine, for June, 1884, p. 525.

principal doorway of the Cathedral, on the right hand side, as you enter; the part shown is about ten feet from the ground, and as an example of Gothic treatment of the acanthus, it is extremely rich.

On the southern wall of the porch there is also a slightly traced piece of sculpture with a legend, which Mr. Ruskin made a drawing of, and of which Mr. Burgess's engraving is included, with the account given of it in the second volume of 'Fors Clavigera.' It is most interesting, as showing the continuous influence that was derived from those legends and devices of the ancient Greeks which were included symbolically in their vase-paintings and sculptured decorations, and stamped, as in this case, upon many of their coins. It consists of a circular tortuous labyrinth which, according to the legend, Dædalus built, and from which no one could get outside but Theseus, under the guidance of the thread of love woven by Ariadne. The full inscription, with a translation of it, commencing, 'This is the labyrinth which the Cretan Dædalus built,' is given by Mr. Ruskin, in the letter referred to, in which he compares it with the accumulative nursery tale of 'This is the house that Jack built.'¹

THE HEAD OF ILARIA DI CARETTO: FROM THE TOMB BY DELLA QUERCIA. *Water-colour drawing by W. Gershom Collingwood.*

"In the Cathedral of Lucca, near the entrance-door of the north transept, there is a monument by Jacopo della Quercia [1371-1438] to Ilaria di Caretto, the wife of Paolo Guinigi." Her tomb, as Mr. Ruskin observes, "is the most beautiful extant marble-work of the middle ages, and the loveliest Christian tomb in Italy,—faultless, as far as human skill and feeling can, or may be, so. I name it, not as more beautiful or perfect than other examples of the same period; but as furnishing an instance of the exact and right mean between the rigidity and rudeness of the earlier monumental effigies,

¹ See 'Fors,' Vol. II, Letter xxiii, pp. 9-19, with the wood-cuts on pages 10 and 12; also Vol. III, Letter xxviii, p. 4, and the plate to same; 'Ariadne Florentina,' § 228; and compare the Greek coins in the Collection, Nos. 23, 24, and 279 (Brit. Mus. Cat., Crete, Plates v, and vi).

and the morbid imitation of life, sleep, or death, of which the fashion has taken place in modern times." ¹ It is nearly a century later in date than the death-like 'St. Simeon' effigy, and almost a century earlier than the monument to the Doge Vendramin at Venice, previously described in these pages. ²

This charming piece of sculpture is described by Mr. Ruskin as being central in every respect as an illustration of the mind of "one of the principal masters of the faithful religious school." It is "the last Florentine work in which the proper form of the Etruscan tomb is preserved, and the first in which all right Christian sentiment respecting death is embodied. It is perfectly severe in classical tradition, and perfectly frank in concession to the passions of existing life. It submits to all the laws of the past, and expresses all the hopes of the future. Now, every work of the great Christian schools expresses, primarily, conquest over death; conquest not grievous, but absolute and serene; rising with the greatest of them into rapture. But this, as a *central* work, has all the peace of the Christian Eternity, but only in part its gladness. Young children wreath round the tomb a garland of abundant flowers, ³ but she herself, Ilaria, yet sleeps; the time is not yet come for her to be awakened out of sleep.

"Her image is a simple portrait of her,—how much less beautiful than she was in life, we cannot know,—but as beautiful as marble can be. She is lying on a simple couch with a dog at her feet; not on the side, but with the head laid straight and simply on the hard pillow, in which, let it be observed, there is no effort at deceptive imitation of pressure. The double cushion is used, with absolute obedience to Etruscan tradition, even to the tassels, [see context, 'Fors Clavigera,' Vol. VI, pp. 186-8]: it is understood as a pillow, but not mistaken for one. The hair is bound in tresses over the

¹ See further, on this point, the expanded note on page 68 of '*Modern Painters*,' Vol. II. ² *Vide supra*, pp. 275-6, and 278-82. ³ As remarked by Lord Lindsay, these "genii, or children, supporting the wreaths of fruit, so strongly resemble those of Donatello [1383-1466], that it is difficult not to suspect the relationship of art between them." — '*History of Christian Art*,' Vol. I, p. 383.

fair brow, of which the lightest escape, and fall free; the sweet arched eyes are closed, the tenderness of the loving lips is set and quiet; there is that about them which forbids breath; something which is not death nor sleep, but the pure image of both. And through, and in, the marble we may see that the damsel is not dead, but sleepeth: yet as visibly a sleep that shall know no ending, until the last day break, and the last shadow flee away; until then, she 'shall not return.' Her hands are laid on her breast, not lifted in prayer—she has no need to pray now,—neither folded, but the arms are laid at length, upon the body, and the hands cross as they fall. She wears her dress of every day, clasped at her throat, girdled at her waist, the hem of it drooping over her feet. No disturbance of its folds by pain of sickness, no binding, no shrouding of her sweet form in death more than in life. As a soft, low wave of summer sea, her breast rises—no more: the rippled gathering of its close mantle droops to the belt, then sweeps to her feet, straight as drifting snow, the forms of the limbs concealed, but not their tenderness. And at her feet her dog lies watching her; the mystery of his mortal life joined by love, to her immortal one.

"Few know, and fewer love, the tomb and its place,—not shrine, for it stands bare by the cathedral wall: only, by chance, a cross is cut deep into one of the foundation stones behind her head. But no goddess statue of the Greek cities, no nun's image among the cloisters of Apennine, no fancied light of angel in the homes of heaven, has more divine rank among the thoughts of men. In so much as the reader can see of it, and learn, either by print or cast, or beside it,—and he would do well to stay longer in that transept than in the Tribune at Florence,—he may receive from it unerring canon of what is evermore Lovely and Right in the dealing of the Art of Man with his fate, and his passions. Evermore LOVELY, and RIGHT. These two virtues of visible things go always hand in hand: but the workman is bound to assure himself of his rightness first, then the loveliness will come." ¹

¹ The above extracts are compiled from '*On the Old Road*,' Volume I,

But who was this Ilaria, and what was she, that thus she becomes immortalised in living marble, as a monument of transcendant Art? That she was born, the daughter of Charles, Marquis of Caretto,—that she became the second wife of Paul Guinigi, the Lord of the City of Lucca, that she died in the year 1405,—this is the sum of all that now remains to history concerning her. Her life is all unknown: its beauty, its graces, and its tender charm,—so suggestive of the sweet purity which characterises the sleeping Saint Ursula which Caraccio painted for us ninety years later,¹—are unrecorded, save in this silent figure, which breathes out its pure sweetness still. Lost neither to memory nor sight, she is among the immortals, pervading all things around her, and influencing all time. A true creation of Art, and yet no figment of the brain, merely: while, in this master-piece of art, its too obscure creator also lives, elevated to the high rank of the immortals.

Jacopo della Quercia was born in 1371, at Siena, where several works from his hand may still be seen. Among these productions in his native town is the fountain called 'La Fonte Gaja,' which he executed between the years 1409 and 1419; but "the Sienese a little while since," says Mr. Ruskin, "tore it down, and put up a model of it by a modern carver."² The Cathedral also of Siena contains various sculptures by Jacopo, both upon its façade and in the interior. He is known to have lived in Lucca during the years 1413-1419; but whether this monument to Ilaria was executed earlier than this period, or not, is uncertain. The Gothic altar-piece of San Frediano, was probably sculptured during this residence in Lucca. Other famous sculptures by him include the grand bas-reliefs and statues upon the front of the church of San Petronio at Bologna, which, after occupying him twelve years, as Vasari records, "filled the Bolognese with astonishment." These works were so highly esteemed by Raphael and Michael Angelo that they both made copies from them. Three examples

pp. 340-2 (see, further, the rest of § 250), from '*Modern Painters*,' Vol. II, pp. 68-9, 228, and 249, and '*Fors Clavigera*,' Vol. VI, p. 187. ¹ See pages

127-30. ² '*Val d'Arno*,' § 39. A plaster - cast of this fountain is included in the Architectural Gallery of the Science and Art Museum at Dublin.

of his terra-cotta altar-pieces may be seen in the Art Museum at South Kensington. He died in the town in which he was born, in his sixty-eighth year.

"We best remember Della Quercia," says a writer in 'The Magazine of Art,' upon Italian monumental sculpture, "by his loveliest of monumental effigies in the Duomo at Lucca . . . Who that has once seen that sweet upturned face can ever forget it? Such works as this alone afforded full scope for all the sculptor's best qualities, and allowed sufficient opportunity for displaying his power in art. Working, for the most part, in low-relief, seeking often for the means of expression among the last refinements of shadow, almost painting with the chisel, the abstract beauty of the forms, whether only of flower or leaf, is worked out with loving care,—as if with the sense of serene enjoyment—and finished with a matchless delicacy of hand." ¹

"Here," wrote Mr. Ruskin,—and note the importance to him of the incident,— "beside the statue of Ilaria, recumbent on her tomb, I began [in the year 1845] my true study of Italian, and all other art. Beside it I partly felt, partly vowed, that my life must no more be spent only in the study of rocks and clouds. It at once altered the course of my life, and turned me from the study of landscape to that of life, being then myself in the fullest strength of labour and joy of hope. From that day I left the 'upholsterer's business' in art [see context] to those who trade in it, and have guided my work, and limited my teaching, only by the sacred laws of truth and devotion, which created the perfect schools of Christian art in Florence and Venice . . . If any of us, after staying for a time beside this tomb, could see, through his tears, one of the vain and unkind encumbrances of the grave, which, in these hollow and heartless days, feigned sorrow builds to foolish pride, he would, I believe, receive such a lesson of love as no coldness could refuse, no fatuity forget, and no insolence disobey." ²

¹ Mr. Stephen Thompson, in 'The Magazine of Art,' Vol. III, 1880, pp. 96-7, where an engraving of part of the figure, from the Arundel Society's photograph, is given. ² From 'Fors Clavigera,' Vol. IV, p. 192, 'The Stones of Venice,' Vol. III, p. 207, and 'Modern Painters,' Vol. II, p. 69. See also

At the time the foregoing extracts from Mr. Ruskin's writings were written, the monument was placed against the northern wall of the transept, having been removed thither from its original position in the sacristy, and one side of the sarcophagus was taken away to be exhibited in the Bargello Museum at Florence. In 1891, however, the monument was, by good fortune, once more removed—to the centre of the transept, the side of the sarcophagus being returned to its rightful position, and the tomb was then surrounded by a strong iron railing, to prevent any further injury to the beautiful work which Mr. Ruskin had taught the authorities at last to treat with reverence. A plaster cast of the entire monument may be seen in the South Kensington Museum, but though necessarily faithful in representing the particular details, it lacks altogether the special charm due to the texture of the pure white Carrarra marble of which the original sculpture is formed.

BERGAMO.

“All the actions, and much more, the arts of men, tell to others, not only what the worker does not know, but what he can never know of himself, and which you can only recognize by being in an element more advanced, and wider, than his.”
— *‘On the Old Road,’* Vol. I, p. 658.

The picturesque city of Bergamo — situated about 33 miles distant from Milan — consists of two distinct parts, the Città Alta, the old city, charmingly situated upon the summit of a spur of the Alps, and the modern lower town. It was for four centuries a dependency of the Venetian state, but is now the central town of its own province.

It is the old city alone — with its quaint hilly streets, and delightful prospects across the vast expanse of the fruitful plain stretched out below, — which possesses any interest; and there the chief attraction is the Lombard-Romanesque church

‘Præterita,’ Vol. II, pp. 200 and 204, and *‘On the Old Road,’* Vol. I, pp. 76-7, 310, and 323.

of Santa Maria Maggiore, and the Colleoni chapel, with its elaborate Renaissance façade, which adjoins it. The former we shall proceed to consider in some detail. The latter was founded by the great general Bartolommeo Colleoni, whose grand monument in Venice, by Verrocchio, we have previously had occasion to notice,¹ and who was buried here in the year 1475.

The following observations by Mr. Beavington Atkinson fitly describe the position of this interesting old fortress-town, and its historical associations, from the earliest times of which anything is known. "Bergamo was geographically stationed at the confluent point of divers races and political parties . . . We find that, from the earliest centuries of our era, hordes of barbarians, approaching from Germany, took the nearest Alpine pass, and formed a camp and a colony at Bergamo. The iron races of the Teuton and the Goth rested at Bergamo as a strong tower of safety. The Sybarite peoples of Italy here came to the mountains to cool passion, or to nerve endurance . . . The Lombards not only planted on hill, and in valley, a dynasty which reigned from the sixth to the ninth century, but became the parents in Art of the style known as the Lombardic, of which the church of Santa Maria Maggiore stands as a signal example.

"We cannot but recognize the fitness of relationship between Bartolommeo Colleoni, the personification of a ferocious age, and the fiercely fortified city of Bergamo. As, also, in classic times the strong and sacred Acropolis served jointly for citadel and temple, so here, in the Middle Ages, the same heights held alike castle and church, for war and for worship; and equally in the character and career of the Great Condottiere do we recognize the union between the temporal and the spiritual powers. The warrior brave in battle, and impregnable in strongholds, proved himself the devotee, built churches, founded religious houses, and mindful of his death and immortality, here in Bergamo raised for his sepulchre a chapel to the glory of God who had given him the victory."²

¹ *Vide supra*, pp. 63-5.

² From an article on '*Condottiere Colleoni: his Lombard Castle and Mountain Sepulchre*,' by J. Beavington Atkinson, in '*The Art Journal*,' for August 1886, pp. 228-9.

Bartolommeo Colleoni — ‘the Lion-necked’¹ — was born in the year 1400, and lived for seventy-five years, a warrior from his early youth. As the great commander of armies in battle he was “brave and generous, proud, vain, and treacherous. His career displays the ferocity of the tiger with the cunning of the fox : and his adventurous life might serve to epitomise those turbulent times wherein liberty could hardly be distinguished from license, and when patriotism was often but the mask of personal ambition . . . The incessant wars waged between Milan and Venice gave him changeful occupation : with a shrewd eye to business, Colleoni transferred allegiance from the losing to the winning side, the result being that he was hardly more dreaded by enemies than distrusted by friends. The Visconti in Milan cast him into prison : and the Council of Ten in Venice conspired for his assassination. Yet so greatly were his abilities prized that the Venetian Republic, in 1454 made him ‘Generalissimo’ of its land forces, with absolute power,² and a handsome stipend. [This] appointment he retained for twenty-one years, up to the day of his death . . . As the best tactician in the century, he advanced the art of war, and stood without equal as a disciplinarian. His personal presence proved irresistible : he inspired both courage and love, and his devoted followers rushed fearlessly on danger and death . . . In his old age he wore the garb of piety, and munificently dispensed blessings throughout his native province.”³

¹ The name, as thus spelt, would appear to be derived from the Latin words ‘collum’ (Italian ‘collo’), and ‘leo’; but in documents of the twelfth century the name occurs of various orthography, — sometimes Coléone, in the case of one of the family, Carpiglione Coglione, and, again, Coglioni. Upon his own medal, however, the inscription is ‘Barthol. Caput. Leonis,’ and from this, together with the fact that his arms included two lions’ heads connected by two bends, it is evident that the head (caput) was used as the symbol. It is recorded that he was called by his contemporaries ‘Coleo.’ See ‘*The Life of Bartolomeo Colleoni, of Anjou and Burgundy*,’ by Oscar Browning, pages 2, 45-6, and 67; also the Plates facing pp. 16 and 24.

² Upon his death-bed he observed to the two Venetian Senators who were sent to attend him, “Counsel the Republic never to confine to any other general so great a power, or so extended an authority, as it has reposed in me.”

³ ‘*The Art Journal*’ for Aug. and

Although he built churches, endowed monasteries, "and founded in Bergamo 'La Pietà,' with the kindly intent of dowering and marrying poor girls," he was refused by the ecclesiastics any ground within the sacred precincts of the church of Sta. Maria Maggiore: whereupon, "with characteristic audacity he accomplished his purpose by pulling down the sacristy! The Chapel was far advanced towards completion at the time of his death."¹

Besides the fortified Castle of Malpaga which Colleoni built for himself during his later years, and which contains several mementoes of his generalship, this Mausoleum, with its costly monument to him, and the famous equestrian statue at Venice, testify to the important part which the valiant commander of forces played in the life of the great Venetian Republic. A bust of him was also placed above one of the windows of the Palazzo Ragione at Bergamo, as a mark of the esteem in which he was held in his native province.

THE CHURCH OF STA. MARIA MAGGIORE.

- (a) GENERAL VIEW OF THE MAIN BUILDING, FROM THE EAST.
Water-colour drawing (1885, unfinished) by Frank Randal.
- (b) THE SAME VIEW, EXTENDED TO EXPLAIN ABOVE. *Pencil drawing (1892) by William White.*

This church is reputed to have been founded early in the twelfth century, but it has undergone so much alteration and augmentation at various times, that, probably, scarcely any part of the original structure now remains.

Its architecture is a curious mixture of Venetian, Veronese, and Pisan characters, with later Romanesque-Renaissance.

Sept., 1886, pp. 225-6, and 264. For full particulars of this powerful general, whose story "reads as a romance of the Middle Ages," see these two well-illustrated articles in their entirety; also Mr. Oscar Browning's full biography of him, published by the Arundel Society in 1891. A copy of this latter treatise, based upon early authorities, dating from the sixteenth century, with several illustrations, may be consulted in the Library.

¹ *Ibid.*, p. 265. For an account of the Colleoni Chapel and its monuments, "which together cost more than 50,000 gold ducats, not including the sum left by Colleoni in his will," see Perkins's '*Historical Hand-book of Italian Sculpture*,' pp. 186-7.

The resultant structure is extremely picturesque, chiefly on account of the many angles at which the various parts are built upon each other, around the octagonal centre. Being, however, still subjected to alterations, the more modern elements are distinctly detrimental to the appearance, when considered separately. The interior contains very elaborately carved choir-stalls, of inferior taste, the tomb of Donizetti, the operatic composer, and an altar-piece of 'The Holy Family,' by Angelica Kaufmann, the Royal Academician. But the chief points of interest in the church are on the exterior, especially the ancient lion-portals on the North and South, — both of which are in many respects unique, — and the Gothic sculptured niche above the Southern porch.

THE SOUTH PORCH. *Water-colour drawing (executed in August and September, 1885), by Frank Randal.*

This Porch was built in 1360, in accordance with the date inscribed upon it, by Giovanni di Campello.

"It is worth observing how perfect in its simplicity the single entrance may become; when it is treated as in the . . . Lombard churches, [which generally have] noble porches, and rich sculptures grouped around the entrance."¹

The alternate layers of green serpentine and white marble produce a noble and very beautiful effect, and are precisely of the "Giottesque Gothic" character of the Baptistry and the Duomo of Florence, although in other respects the style is far more Veronese in influence, especially in the Byzantine style which pervades the details, in common with the Northern porch. The sculptural frieze is, however, very distinctive, and uncommon in such a situation.

The lions supporting the pillars are treated in accordance with the severest Byzantine tradition; and at once recall those carved by Niccola Pisano, as supporters of the columns of his pulpit in the Baptistry at Pisa. The treatment of natural objects, in sculpture, whether animals or plants, should always be as abstractions, and not laboured imitations to stand for the actual living things. This principle is constantly

¹ 'The Stones of Venice,' Vol. I, p. 172.

urged by Mr. Ruskin, and has been recognised by the greatest men of all times.¹ It is not to be supposed that the great sculptors of the past were unable to produce exact portraiture, if they wished, far better even than any living modellers, by means of the artificial aid of photography, and casts from life. "The Ninevite and Egyptian sculptors who cut those intended and resolute abstractions of lions in granite, in the Egyptian room of the British Museum, and who carved the calm faces of those Ninevite kings, knew much more, both of lions and kings, than they chose to express . . . [Similarly, in later mediæval times], in most Romanesque churches of Italy, the porches are guarded by gigantic animals, lions or griffins, of admirable severity of design, yet in many cases of so rude workmanship, that it can hardly be determined how much of this severity was intentional, — how much involuntary. In the cathedral of Genoa, two modern lions have, in imitation of this ancient custom, been placed on the steps of its west front; and the Italian sculptor, thinking himself a marvellous great man because he knew what lions were really like, has copied them in the menagerie with great success, and produced two hairy and well-whiskered beasts, as like to real lions as he could possibly cut them. One wishes them back in the menagerie for his pains; but it is impossible to say how far the offence of their presence is owing to the mere stupidity and vulgarity of the sculpture, and how far we might have been delighted with a realisation carried to nearly the same length by Ghiberti or Michael Angelo. I say *nearly*, because neither Ghiberti or Michael Angelo would ever have attempted or permitted entire realisation, even in independent sculpture . . . Abstraction, if true and noble, is almost always more delightful than realisation, which is in all cases dangerous, except under most skilful management."²

In relation to the pillars they support, "the animal form beneath is less to be considered as a true base . . . than as a

¹ See pages 276, 287, and 322-4.

² 'The Stones of Venice,' Vol. I, pp. 232-4; but see the fuller explanation in the context, and also in 'The Seven Lamps of Architecture,' chap. iv, § 34.

piece of sculpture otherwise necessary to the nobility of the building, and deriving its value from its special fulfilment of expressional purposes. As the embodiment of a wild superstition, and the representation of supernatural powers, their appeal to the imagination sets at utter defiance all judgment based on ordinary canons of law; and the magnificence of their treatment in nearly every case atones for the extravagance of their conception."¹

TABERNACLE ABOVE THE SOUTH PORCH. *Water-colour drawing by Frank Randal.*

The Gothic decoration of this beautiful pinnacled tabernacle is very similar in character to that of the tomb of Can Signorio della Scalla at Verona, figured in 'The Stones of Venice,' Vol. I, Plate ix, fig. 7, and treated of here on pp. 260 - 1.

The finial and cusped crockets are even finer examples of decorated Italian Gothic work than any to be seen at Verona. On the varied style of this sculptured ornament in both Italy and France, see also 'The Stones of Venice,' Vol. II, pp. 223 - 8.

THE NORTH PORCH. *Water-colour drawing by F. Randal.*

The mixture of styles of architecture in this porch is very curious, and the decoration of the round arch and its relation to the Gothic gable, combined with the Pisan-Romanesque inlaid bands on the wall-veil, of alternate red Verona and white Carrara marble, are perhaps quite unique. Full particulars of the transition and fusion of the different schools are given in 'The Stones of Venice.'²

We have in this building a strange mingling together of the characteristic decoration of Verona with that we find at Lucca. Thus, we have here the detached statuary of the Veronese, under arched canopies, while the decoration around the arches consists of a perfect string-course of animals of the chase, similar in conception to the favourite subjects of the Lucchese; but there, as we have seen,³ they are carved out of the flat

¹ 'The Stones of Venice,' Vol. I, p. 284.

² *Loc. cit.*, Vol. II, pp. 213 - 19.

Plate xii (p. 224) in the same volume also illustrates the subject of the text in an interesting way.

³ *Vide supra*, pp. 363 - 4.

marble and then inlaid, not sculptured in relief, as in this case.

The Lombardic architecture, which extended to the end of the twelfth century, is, as we have observed it in Lucca Cathedral, essentially "the expression of the introduction of Christianity into barbaric minds, — Christianization . . . The period is one of savage, but noble, life, gradually subjected to law. There is in it as yet no germ of true hope — only the conquest of evil, and the waking from darkness and terror. The literature of it is, as in Greece, far in advance of art, and is already full of the most tender and impassioned beauty, while the art is still grotesque and dreadful; but, however wild, it is supreme above all others by its expression of governing law, and here [almost as fully as] at Verona [whence came the inspiration] is the very centre and utmost reach of that expression. I know nothing in architecture at once so exquisite, and so wild, and so strange in the expression of self-conquest, achieved almost as in a dream.

"These barbaric races, educated in violence — chiefly in war and in hunting, — cannot feel or see clearly, as they are gradually civilized, whether this element, in which they have been brought up, is evil, or not . . . While they know that killing is evil, and they do not expect to find wild beasts in heaven, they know there is a good in these things, as well as evil; they are perpetually hesitating between the one and the other thought of them. But one thing they see clearly, — that killing, and hunting, and every form of misery, pleasure, and of passion, must somehow at last be subdued by law, which shall bring good out of it all . . . Now, if with this sympathy you look at their dragon and wild beast decoration, you will find that it now tells you about these Lombards far more than they could know of themselves." ¹

Whenever Gothic Architecture "belongs to any of the great schools of colour, its criticism becomes as complicated, and needs as much care, as that of a piece of music, and no general rules for it can be given." In the Gothic style, the purest work of its kind may be connected with *bad* architecture, and

¹ 'On the Old Road,' Vol. I, pp. 657-8. See, also, p. 366, here.

very impure Gothic with yet very *noble* architecture. If it has the roughness, largeness, and nonchalance, characteristic of broad vision, mixed in places with tenderness, it will probably prove to be noble. "If it has not this, but is altogether accurate, minute, and scrupulous in its workmanship, it must belong to either the very best or the very worst of schools: the very best, in which exquisite design is wrought out with untiring and conscientious care, as in the Giottesque Gothic; or the very worst, in which mechanism has taken the place of design." ¹

SCULPTURED LION AT THE BASE OF ONE OF THE COLUMNS OF THE NORTH PORCH. *Water-colour drawing, (Oct. and Nov. 1885) by Frank Randal.*

The lions supporting the columns of this porch are truly Byzantine, as already observed in connection with those of the Southern porch, both in regard to their form and meaning. In Greek Art, the Lion is used as the symbol of "the power of death on earth, conquered by Heracles, and becoming thenceforward his helmet and ægis, [as represented on many Greek coins]. All ordinary architectural lion-sculpture is derived from the Heracleian . . . by true unblemished line; but with this difference: Heracles kills the beast, and makes a cloak of his skin; the Greek St. Mark converts the beast, and makes an evangelist of him." A third form of mythic lion is symbolised in connection with St. Jerome,² who "changed the wrath of the brute creation into love, by the kindness of man." The lion, in Christian Art, thus becomes thenceforward the symbol of wisdom, and, frequently, of sacerdotal vigilance. The Egyptian Lion of the zodiac forms still another phase connected with the Lombardic pillar-supports in Italy, — the pulpit by Niccola Pisano being a typical instance: while the Lion of the tribe of Judah forms the fifth type of subjugated power, in early Christian mythology. ³

¹ 'The Stones of Venice,' Vol. II, pp. 229-30. pages 146-7.

² See under Carpaccio,

³ 'The Pleasures of England,' Lecture iv, — 'The Pleasures of Fancy,' p. 157, and 'Val d'Arno,' § 203. See also Plate ii, and §§ 17, 23, 171, 204-5, in the latter; 'Aratra Pentelici,' § 53; 'The Two Paths,' § 119; and 'The Queen of the Air,' §§ 161, and 170-7.

This study of the lower portion of the left column is, as endorsed by Mr. Ruskin, truly "a lovely drawing," the beautifully varied hues of the red Verona marble, which add so much charm to the sculpture, being most delightfully reproduced by the artist.

SCULPTURED COLUMNS AND MOULDINGS IN THE NORTHERN PORCH. *Water-colour drawing (1885) by Frank Randal.*

This building is so similar, in many points of the decoration of its structure, to the church of San Zeno at Verona, treated of by Mr. Ruskin in 'Aratra Pentelici,' that the student should refer to that volume for an account of the essential characters of its ornamentation.¹ It is to be considered as "a primal type of the sculpture of Christianity, moved to its best energy in adorning the entrance of its temples . . . The pleasantness of the surface decoration [of the porches of Santa Maria Maggiore, as of San Zeno] is independent of structure; that is to say, of any architectural requirement of stability. The greater part of the sculpture is exclusively ornamentation of a flat wall, or of door panelling; only a small portion of the church front is thus treated, and the sculpture has no more to do with the form of the building, than a piece of lace veil would have, suspended beside its gates on a festal day; the proportions of shaft and arch might be altered in a hundred different ways, without diminishing their stability; and the pillars would stand more safely on the ground than on the backs of these carved animals. I wish you especially to notice these points, because the false theory that ornamentation should be merely decorated structure is so pretty and plausible, that it is likely to take away your attention from the far more important abstract conditions of design.

"All grandest effects in mouldings may be, and for the most part have been, obtained by rolls and cavettos of circular section [see context]. More refined sections as that of the fluting of a Doric shaft, are only of use near the eye, and in beautiful stone; and the pursuit of them was one of the many errors of later Gothic. The mouldings contend with,

¹ See *loc. cit.*, §§ 20 - 24.

and, in fact, deny the construction, their principal purpose seeming to be the concealment of the joints of the voussoirs.”¹

The twisted and fluted columns, and general sculpture of this porch are free from the over-elaboration of the later development of this style in Florence.

ROME.

“ The City that so long reigned absolute,
The mistress of the world.” — *Rogers's 'Italy.'*

Chief amongst the attractions of the wreckage of the great domineering Empire of the past, is the all-powerful centre and capital of that vast autocratic universe,—“decayed Rome, with her lust of empire inextinguishable; with no inheritance of imaginative art, nor power of it; dragging her own ruins hourly into more fantastic ruin, and defiling her faith hourly with more fantastic guilt.”²

“Rome, since her desolation by Guiscard, has been only ‘a grave, and a wilderness.’³ What we call Rome is a mere colony of the stranger in her ‘Field of Mars.’ The destruction of Rome by the Normans is accurately, and utterly, the end of her Capitoline and wolf-suckled power; and from that day her Leonine, or Christian, power takes its throne in the Leonine city, sanctified in tradition by its prayer of safety for the Saxon Borgo, in which the childhood of our own Alfred had had been trained.”⁴

As Rome fell through her pride of greatness and her luxury, so the degradation of her character is seen perfectly reflected in her architecture, and the Roman influence has, in consequence, been constantly an evil one. Its main characteristic is, in structure, an overwhelming ponderosity, with an utter lack of grace; and in decoration, mere repetition of vulgar

¹ *Ibid.*, §§ 88, 23-4, and 19 (footnote). See also p. 348, here. ² ‘*Val d’Arno*,’ § 49.

³ ‘*Childe Harold*,’ canto iv, stanzas 78-9: and compare ‘*Adonais*,’ and Sismondi’s ‘*History of the Italian Republics*,’ Vol. I, p. 148.

⁴ ‘*On the Old Road*,’ Vol. II, p. 110.

designs. All the beauty of the preceding ages is treated by the Romans with contempt, and all the lovely ornaments of the great sculptors gives place to inelegant, gaudy, display, and dull immensity. To Rome, more than to any other city, is to be traced the downfall of art in all its departments; and, "when the fallen Roman, in the utmost impotence of his luxury, and insolence of his guilt, became the model for the imitation of civilised Europe, at the close of the so-called 'Dark Ages,' the word Gothic became a term of unmitigated contempt, not unmixed with aversion."¹

After having stayed frequently in Rome, and studied its architecture, as completely as that of other cities, Mr. Ruskin concludes that there is scarcely a single building there which can properly be admired, and most of his criticism is of an adversative nature. "In no city of Europe," he says, "where art is a subject of attention, are its prospects so hopeless, or its pursuits so resultless, as in Rome."² Ancient Rome is, to him, as expressed in a letter to a friend, written there in 1840, "a nasty, rubbishy, dirty hole,—I hate it. If it were all new, and set up again at Birmingham, not a soul would care twopence for it." For further description of the city, St. Peter's,³ the Vatican, and other buildings, see, 'The Seven Lamps of Architecture,' and 'Modern Painters,' *passim*; 'Præterita,' Vol. II, pp. 52-9; and 'Letters to a College Friend,' pp. 62-4.

GENERAL VIEW OF ROME, FROM MONTE MARIO. *Water-colour copy of a drawing by J. M. W. Turner, by W. Hackstoun.*

This drawing was made by Turner 'from a finished sketch by J. Hakewill,' in 1819, and was engraved by J. Byrne in 'A Picturesque Tour of Italy, by James Hakewill, Architect,'⁴ in which a full account of the topography of the drawing is given. The original drawing is in the possession of Mr. Ruskin, at Brantwood.

¹ 'The Stones of Venice,' Vol. II, p. 155. See also Vol. I. pp. 14-17, and 'Modern Painters,' Vol. III, p. 68. ² 'Modern Painters,' Vol. I, p. 4.

³ "The outside, and west façade of St. Peter's is certainly very fine; the inside would make a nice ball-room, but is good for nothing else." — 'Præterita,' Vol. II, p. 77. ⁴ A copy of this work (with proofs of the engravings) may be seen in the Library of the Museum.

“The Turner drawings of Rome and Tivoli, — made in the first enthusiasm of his art, and with a devotion to his subject, which arose from a faith in classic tradition and classic design quite inconceivable to the dilettante temper of the modern connoisseur, — will in future be held precious among European treasures of art, not only because they are the subtlest pieces of point-work executed since the best days of the Florentines, but the most accurate pieces of topography extant, either among architects or engineers, of the central city of the world.

“This little drawing represents, within its compass of $8\frac{1}{2}$ inches by $5\frac{1}{2}$, every principal building in Rome, in Turner’s time, so far as they could be seen from this point, and that with such earnestness and accuracy, that, if you take a lens of good power to it, you will find even the ruinous masonry of the arches of the Coliseum distinctly felt and indicated. The most accomplished gem engraving shows no finer work, and, in landscape drawing, not the slightest attempt has ever been made to match it.”¹

THE FORUM ROMANUM. *Water-colour sketch by Angelo Alessandri.*

ANOTHER VIEW OF THE SAME. *Lithographic drawing by S. Prout.*

THE TEMPLE OF PALLAS. *Lithograph by Samuel Prout.*

The site of the Forum is described by Samuel Rogers in his poem, ‘Italy,’ thus: —

“ . . In many a heap the ground
Heaves, as tho’ Ruin in a frantic mood
Had done his utmost. Here and there appears,
As left to show his handy-work, not ours,
An idle column, a half-buried arch,
A wall of some great temple. — It was once,
And long, the centre of their Universe,
The Forum — whence a mandate, eagle-winged,
Went to the ends of the earth.”

In writing his impression of this ruined wreckage of the chief centre of the ancient empire, upon first viewing it, Mr. Ruskin remarks, “I had no distinct idea what the Forum was,

¹ ‘Notes on Turner Drawings at the Fine Art Society’s Galleries in 1878,’ pp. 25-6.

or ever had been, or how the three pillars, or the seven, were connected with it, or the Arch of Severus, standing without any road underneath, or the ragged block of buildings above, with their tower of the commonest possible eighteenth century type . . . What the Forum or Capitol had been, I did not in the least care; the pillars of the Forum, I saw, were on a small scale, and their capitals rudely carved; and the houses above them nothing like so interesting as the side of any close in the 'auld toun,' of Edinburgh." ¹

From the drawing of the ruins of the great heathen Temple of Pallas it will be seen that at the time of its execution, fully seventy years ago, the walls and columns were half-buried, as described by Rogers. The excavations of these massive structures have been chiefly carried on, down to their original level, since this period, having been commenced about the year 1817, as represented in the course of operation in Turner's drawings of the Forum engraved in Hakewill's 'Picturesque Tour of Italy.' The vast square in which the ruins of the great Forum Romanum stand is now still called the 'Campo Vaccino,' from the fact that by the fifteenth century it had become a mere grazing place for cows, while in Prout's day this centre of the universe of 'imperious Cæsar' was turned to use by washerwomen as a laundry-ground. 'Sic transit gloria mundi!'

The unfinished sketch by Signor Alessandri, in which the Coliseum is included in the distance, was made in 1881, after the excavations had been completed.

"Of the almost infinite number of temples which adorned this city, not a dozen can be said to exist even in ruins; and of those of which vestiges remain, a very few are known for certainty to be ascribed to the right deities. So numerous were these edifices during the flourishing times of the empire, that some antiquaries have excused themselves from naming them all by saying that such a task were endless; and those who

¹ 'Præterita,' Vol. II, pp. 55-6. Mr. Ruskin's disappointment at these ruins did not, however, prevent him from making a sketch — "a careful general view" — of the Forum, which, as he says, "is certainly a very good subject."

have commenced the undertaking have ended with fixing the names to two or three ruins as temples, which the next generation of critics has determined to be basilicas, baths, or palaces . . . The temple we are at present contemplating is one of the most beautiful ruins in Rome. It consists of two Corinthian columns, eleven feet in circumference, and supposed to be thirty-one feet high; but the soil has been so long suffered to accumulate around them that but half their height is to be seen. The architrave supported by these columns is strikingly beautiful, as well as the frieze, which is magnificently adorned with bas-reliefs, descriptive of the mythological character of the goddess to whom the temple is thought to have been dedicated. Above the whole rises an attic story, but in a totally dilapidated state; all that remains, in any degree of preservation, of this part of the building being a supposed statue of the deity.”¹

CHARTRES.

“Wherever you go, whatever you do, act more for the *preservation* of art, and less for its *production*.” — ‘*A Joy for Ever*,’ p. 94.

It was Mr. Ruskin’s intention to devote a separate section of his work ‘Our Fathers have told us’ to the cathedral of Chartres, under the title ‘The Springs of Eure.’

The town of Chartres — once the capital of the province of Beauce, — was founded six hundred years before the birth of Christ, and became the chief residence in France of the Druids, who here established a grotto within a sacred wood. The first Christian Church was erected upon the same site.

The country is richly productive of fruit, and so extremely fertile in corn that it has been called ‘the granary of Paris.’

The chief centre of attraction in the town is the Cathedral of Notre Dame, which is one of the largest and most beautiful edifices in France, and as an example of Northern Gothic architecture, it is highly characteristic.

¹ ‘*The Landscape Annual*,’ by Thos. Roscoe, 1830-31, pp. 208-10.

THE 'RUE DU BOURG.' *Water-colour drawing by T. M. Rooke.*

This street is the main thoroughfare to the town from Paris, leading to the Cathedral from the Porte Guillaume, the only gate now remaining of the seven which formerly protected the entrances to the town, and the battlements of which are to be seen above the roofs. The view is taken from the upper end of the street, from a stair-way upon the hill-side, which was formerly covered by houses, and is now occupied by a newly built 'crèche,' or nursery-school.

The turretted building seen upon the right is known as 'Bertha's staircase,' although it is evidently of later construction than the period in which she lived. Princess Bertha, the daughter of the Frankish King Charibert, became queen to Ethelbert, the King of Eastern England, about the year 589, which induced Pope Gregory the Great to send Augustine to England in 597.¹

The artist has happily introduced into the scene the incident of the patrol of the Dragoons, sounding 'la retraite' at night-fall,—corresponding with our ancient 'curfew,'—in accordance with the military practice in garrison towns, the buglers being mimicked humorously by the little boys who follow them: while the populace are enjoying the cool evening air, listening to a pathetic time-honoured ballad, sung to the strains of a lute by a strolling minstrel.

THE CATHEDRAL OF NOTRE DAME.

- (a) DISTANT VIEW OF THE EAST END OF THE CATHEDRAL FROM THE RIVER. *Water-colour drawing (dated 1885) by T. M. Rooke.*
- (b) THE WEST FRONT: THE NORTHERN DOOR-WAY. *Water-colour drawing (1885) by Thomas M. Rooke.*
- (c) THE CENTRAL AND SOUTHERN PORCHES OF THE SAME. *Ditto.*
- (d) INTERIOR VIEW — THE AMBULATORY BEHIND THE CHOIR. *Lithographic drawing by Samuel Prout.*

This cathedral is pronounced by Mr. Ruskin to be, altogether, "the grandest cathedral in France."

¹ On the early history of this time, see the chapter in '*The Pleasures of England*,' entitled '*From Bertha to Osburga*,' pp. 27-38. See also Green's '*Short History of the English People*,' Vol. I, pp. 31-4.

The present church may be considered to have been commenced early in the eleventh century, and, after three destructive fires, it was dedicated to Notre Dame in the year 1260.

The apse of the cathedral is shown in the first drawing (*a*), as viewed distantly from the bridge over the river Eure adjoining the Boulevard de la Cortille, with the Pont St. Pierre beyond. The principal laundry establishment along the banks of the stream on both sides, is shown in full operation in the drawing, in the characteristic style of most French towns.

The grandeur of its nobly proportioned façade is very striking. "What a contrast between the pitiful little pigeon-holes which stand for doors in the west front of Salisbury, looking like the entrances to a bee-hive or a wasp's nest, and the soaring arches, and kingly crowning, of the gates of Abbeville, Rouen, and Rheims, or the rock-hewn piers of Chartres."¹

The lower part of the façade, which is 155 feet in width, was completed in the year 1145, while the higher parts belong to the thirteenth and fourteenth centuries. The sculptured figures which flank these portals, so delightfully represented by Mr. Rooke in drawings (*b*) and (*c*) are of the twelfth century; but the major portion of the church, in the condition in which we know it, is chiefly of the first half of the fourteenth century. In the construction of the towers, it is recorded that the devout peasants yoked themselves to carts to drag the stone to the site.

The cathedral is a perfect treasure-house of richly coloured glass, of the finest quality, there being over 130 windows, mostly dating from the thirteenth century. Some of these will be considered under the section devoted to Painted Glass.

In the centre of the floor of the nave is a curious maze of intricate circles of variously coloured stones, called 'La Lieue,' the total length of which is computed to be 967 feet, although the circumference does not exceed thirteen yards. Similar labyrinths formerly existed at Amiens Cathedral, at Notre Dame in Paris, and at the Cathedral of Rheims; this being the finest remaining example. It is supposed to have served

¹ 'The Seven Lamps of Architecture,' chap. iii, § 24. The general effect of the cathedral can be best judged from the photographs.

as a penitential path, the stations in its course corresponding to the beads of the rosary. This curious maze is probably related to that carved at Lucca, which, as we have seen, was handed down from the early Greeks.¹

In the interior there is much rich decoration, as may be judged from the view of the rear of the choir in the drawing by Prout. Mr. George Edmund Street, who finds, perhaps, reasonable fault with the laying of the masonry of the cathedral, but whose authority is generally not conceded by Mr. Ruskin, has observed of the sculpture around this choir, that "there is so charming and endless a variety of canopies, of shafts, of clusters of them, of figures, of subjects, that I am at a loss to find terms warm enough for my sense of their beauty."

But even more beautiful, perhaps, is the sculpture that completely covers the exterior of the porches on the grand façade. "In the west front of the Cathedral of Chartres you have given you the consummate type of the sculpture of the Norman School, at the moment of its transition into the pointed style. The statues have been long, and justly considered as representative of the highest skill of the twelfth, or earliest part of the thirteenth century in France; and they indeed possess a dignity and delicate charm, which are for the most part wanting in later works. It is owing, partly to real nobleness of feature, but chiefly to the grace, mingled with severity, of the falling lines of excessively *thin* drapery, as well as to a most studied finish in composition: every part of the ornamentation tenderly harmonizing with the rest. So far as their power over certain tones of religious mind is owing to a palpable degree of non-naturalism in them, I do not praise it — the exaggerated thinness of body and stiffness of attitude are faults; but they are noble faults, and give the statues a strange look of forming part of the very building itself, and sustaining it — not, like the Greek caryatid, without effort — nor like the Renaissance caryatid, by painful or impossible effort . . . I do not dwell upon the transcendental view of the meaning of those sculp-

¹ See page 368.

tures: what I lean upon is their purely naturalistic and vital power. They are all portraits—unknown, most of them, I believe,—but palpably and unmistakably portraits: if not taken from the actual person for whom the statue stands, at all events studied from some living person whose features might fairly represent those of the king or saint intended. Several of them I suppose to be authentic; there is one of a queen, who has evidently, while she lived, been notable for her bright black eyes. The sculptor has cut the iris deep into the stone, and her dark eyes are still suggested with her smile. There is another thing I wish you to notice specially in these statues—the way in which the floral moulding is associated with the vertical lines of the figure. You have thus the utmost complexity and richness of curvature, set side by side with the pure and delicate parallel lines, and both the characters gain in interest and beauty; but there is deeper significance in the thing than that of mere effect in composition;—significance not intended on the part of the sculptor, but all the more valuable because unintentional. I mean the close association of the beauty of lower nature in animals and flowers, with the beauty of higher nature in human form . . . [Indeed] the power of treating vegetation in sculpture is absolutely commensurate with nobleness of figure design. The quantity, richness, or deceptive finish may be greater in third-rate work; but in true understanding and force of arrangement, the leaf and the human figure show always parallel skill. The leaf mouldings of Lorenzo Ghiberti are unrivalled, as his bas-reliefs are, and the severe foliage of the Cathedral of Chartres is as grand as its queen-statues . . . Here the clothed figure seems the type of the Christian spirit—in many respects feebler and more contracted—but purer; clothed in its white robes and crown, and with the riches of all creation at its side.”¹

Here, at Chartres, too, precisely as at Westminster Abbey, “the high birth is shown by the crown of fleur-de-lys; the strong bright life, by the flowing hair; the fortitude, by the con-

¹ ‘*The Two Paths*,’ §§ 33-5, and ‘*Modern Painters*,’ Vol. V, p. 36.; see also the comparison with the Amiens sculptures, in ‘*The Two Paths*,’ §§ 36-8.

queror's shield; and the truth, by the bright openness of the face. All these are symbols, which, if you cannot read, the image is to you only an uninteresting stiff figure."¹

For, it is to be observed that "the Arts of northern sculpture and architecture arose as interpreters of Christian religion and doctrine," just as "the Art of Greece rose, and did service to the people, so long as it was to them the earnest interpreter of a religion they believed in."² Now, however, the presiding deity of 'Notre Dame de Chartres,' as described by Mr. Ruskin in a letter to a friend in 1840, is "'La Vierge Noire,' — a little black lady, with a black baby, in a bright white muslin frock, and seven or eight silk petticoats, and a crown of little spiky stars, and a little reticule on her arm, and pink satin *beaux* on her wrists: with a priest perpetually saying his prayers to her, and changing her petticoats, and everybody in the town bringing her votive pin-cushions. 'On a beaucoup de devotion pour elle,' said a waiter to me."³

In contrast with the ancient sculptures of Greece, the charm of the stone-carved figures on these porches is chiefly dependent upon the expression of the features and the repose in the attitude. For, as Mr. Ruskin points out, "Greek sculpture was independent, not only of expression, but even of the beauty of the face,—nay, independent of its being so much as seen. The greater number of the finest pieces of it which remain for us to judge by, have had the heads broken away;—we do not seriously miss them either from the Three Fates, the Ilissus, or the Torso of the Vatican . . . But it is otherwise in Christian sculpture. Strike the head off even the rudest statue in the porch of Chartres, and you will greatly miss it—the harm would be still worse to Donatello's St. George: and

¹ 'Val d'Arno,' § 212, and see the context. For lack of this understanding, the figures are described in Baedeker's 'Guide' as "stiff and Byzantine (!) in type, with flat faces, short arms, elongated bodies, and ungraceful drapery"; and by Murray, as "attenuated figures, with formal plaited drapery, characteristic of the Byzantine sculpture of the twelfth century"!

² 'Inaugural Address at the Cambridge School of Art,' p. 23; reprinted in 'On the Old Road,' Vol. I, p. 431.

³ 'Letters addressed to a College friend,' pp. 57-8.

if you take the heads from a statue of Mino or a painting of Angelico—very little but drapery will be left;—drapery made redundant in quantity, and rigid in fold, that it may conceal the forms, and give a proud or ascetic reserve to the actions, of the bodily frame.”¹

The late French Gothic, in contrast with the Italian,—that of Verona, for instance,—is “weaker in its masonry, broken in mass, and repeats the same idea continually. It is very beautiful, but the Italian Gothic is the nobler style. But in saying that the French Gothic repeats one idea, I mean merely that it depends too much upon the foliation of its traceries. The disposition of the traceries themselves is endlessly varied and inventive; and, indeed, the mind of the French workman was, perhaps, even richer in fancy than that of the Italian, only he had been taught a less noble style. This is especially to be remembered with respect to the subordination of figure sculpture above noticed, as characteristic of the later Gothic. It is not that such sculpture is wanting; on the contrary, it is often worked into richer groups, and carried out with a perfection of execution, far greater than those which adorn the earlier buildings: but, in the early work, it is vigorous, prominent, and essential to the beauty of the whole; in the late work it is enfeebled, and shrouded in the veil of tracery, from which it may often be removed with little harm to the general effect. In many of the best French Gothic churches, the groups of figures have been all broken away at the Revolution, without much harm to the picturesqueness, though with grievous loss to the historical value of the architecture.”²

Comparatively little restoration has, however, as yet affected the integrity of this façade, the injury being chiefly due to the effect of weather upon the carved sandstone. On this point, however, see ‘Mornings in Florence,’ p. 85; ‘On the Old Road,’ Vol. I, pp. 354-70; and on ‘the Induration of Sandstone,’ pp. 703-6, of the last-named volume.³

¹ ‘*Aratra Pentelici*’ (small edition), § 229. ² ‘*The Stones of Venice*,’ Vol. II, pp. 226-7. ³ On the once threatened ‘restoration’ of these sculptures, including the “regeneration of the statue of Ste. Modeste,” on

The first of these two lovely drawings includes the central door-way — through which a procession of first-communicants is issuing, — known as the '*Porte Royale*,' the Kings of France having been usually received at this entrance, when returning thanks for their victories in battle, and other great national benefits. For, "out of veneration for '*Notre Dame de Chartres*,' many kings of France came hither in pilgrimage. After the battle of *Mons-en-Puelle*, gained over the Flemings, in August, 1304, King Philip the Fair, in gratitude for his victory, did homage to the Virgin Mary in this cathedral, and offered the armour which he wore in the field at the altar. This armour was formerly exhibited in the church on the anniversary of the battle. King Philip de Valois also came to Chartres to return thanks to Notre Dame, for the brilliant victory he gained at the battle of Cassel, on the frontiers of Flanders, in August, 1328. The king, mounted on his charger, rode into the cathedral, and offered his horse and armour at the altar, but redeemed them both at the expense of one thousand livres."¹

In their general character these western porches suggest, at first, those at Rochester, or those of Notre Dame of Paris, and Amiens Cathedral; but the treatment of the figures is different from that of all these other fine façades.

the northern porch, 'avec une exactitude mathématique,' see '*On the Old Road*,' Vol. I, pp. 354-361. The replacing of the statues by new ones, as was also proposed, would be, if possible, even more objectionable. For, as Mr. Ruskin observes, respecting such "direct and simple copying, it is palpably impossible. What copying can there be of surfaces that have been worn half an inch down? The whole finish of the work was in the half inch that is gone; if you attempt to restore that finish, you do it conjecturally; if you copy what is left, granting fidelity to be possible, — and what care, or watchfulness, or cost can secure it, — how is the new work better than the old? There was yet in the old *some* life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brute hardness of the new carving." — '*The Seven Lamps of Architecture*,' chap. vi, § 18. The new work would, moreover, be "false, also, in the manner of parody, — the most loathsome manner of falsehood." The true reason underlying the suggestion, was, of course, simply an excuse for employment, entirely from a monetary point of view. ¹ '*French Cathedrals*,' by B. Winkle, 1837, pp. 69-70.

Central in the tympanum above the middle door, is the figure of Christ, in the attitude of benediction, holding in his left hand the book of seven seals, and surrounded by the symbolic forms of the four evangelists, as first adopted by the Byzantines from the signs in the vision of Ezekiel; while below is a frieze of triple-arched niches, containing bas-relief figures of fourteen of the prophets with their books; and surrounding the vault of the arch are angels, and the four-and-twenty elders of the Apocalypse, holding their harps, psalteries, and viols, and cups of perfume. The columns which flank the sides of the entrance are enriched by sculptures of kings and queens, and canonized worthies, — the sovereigns bearing in their hands their charters of privileges, as benefactors to the sacred building. Above the southern entrance, which may be called 'the Madonna Porch,' the chief incidents in the life of the Virgin are delineated in a similar manner, — the birth of Christ, and the presentation in the temple, being carved in two friezes; while above the Madonna is represented enthroned, crowned as the Queen of Heaven, with the infant Jesus upon her lap, and an angel on either side, each holding a censer. 'These sculptures are the work of Jean Texier de Beauce, who commenced them in the year 1514. Around the arch are many sculptured figures, representing in typical form the various arts and crafts: while upon the columns there are six more figures of exalted personages.

In the second drawing, the northern or 'Ascension Porch' is shown. A procession of gardeners is here seen entering the cathedral, with their trophies, to attend a fête in honour of their patron, St. Fiacre, who is also the patron-saint of horse-drivers, and whose name is now commonly bestowed upon the Parisian cab and cab-men alike.

In the tympanum above, — in perfect balance in its composition with that of the Madonna Porch, — the subject of Christ ascending in clouds, attended by two angels, is sculptured; below are four more angels, flying downwards between heaven and the earth, and appearing from the clouds to the eleven apostles as they witness the ascension, in the lower compartment of arched niches. In the inner and the outer circles of the archi-

volt are the twelve zodiacal signs, and the months in relation to the labours of the seasons. Among the kings and queens upon the columns of this porch are believed to be William the Conqueror, William Rufus, and Matilda — the three figures shown in the drawing, — the last-named being very similar to the portrait of Henry the First's Queen upon the west front of Rochester Cathedral, above referred to.

The capitals are carved, from end to end of the series, with subjects taken from the life of Christ, forming a continuous narrow frieze across the three portals.

The faint traces of colour remaining in some of the hollows of the sculpture, bear witness to the fact that they were originally gilded and painted, in accordance with the traditional practice from early times, and still in vogue in the twelfth century.

ABBEVILLE.

“Progress in art may always be tested by the power of admiration increased, the capacity for pleasure expanded; for the consequence of real progress in art is never that we dislike what we once admired, but that we admire what we once despised.” — ‘*Letters addressed to a College Friend*,’ p. 147.

Few people ever think of staying on their way through from Boulogne to Paris at the busy little ramparted town of Abbeville, which lies so compactly near the estuary of the Somme. In one of the chapters of his autobiography, Mr. Ruskin gives a graphic account of the simple every-day life of its quaint, picturesque streets, and describes the appearance to the traveller of the two square towers of its beautiful church, “with its curiously attached bit of traceried arch, dominant over the poplars and osiers of the marshy level he is traversing. Such a glimpse is probably all he will ever wish to get of them.” But in this quiet little old-world town it was an enjoyment for Mr. Ruskin to stay, and here he found that “art, of its local kind, religion, and present human life, were yet in perfect harmony. There were no dead six days, and dismal seventh,

in its sculptured churches, and outside them the faithful old town gathered itself, and nestled under their buttresses, like a brood beneath the mother's wings . . . [In earlier times, perhaps three centuries ago,] "besides the great church of St. Wulfran, the town contained thirteen parish churches, six monasteries, eight nunneries, and five hospitals, among which churches I am especially bound to name that of St. George, begun by our own Edward in 1368." ¹

Of the beautiful timber houses which in Prout's time stood around St. Wulfran, none are now left. "As one of the few remaining true records of fifteenth century France, — such as her vestiges remained [in 1820], after all the wreck of revolution and recoil of war had passed over them," — his lovely pencil drawing, so faithfully reproduced for Mr. Ruskin's volume of descriptive 'Notes' on his work, may well take rank beside any pen-sketch of Holbein in Augsburg, or by Gentile Bellini in Venice. One day, perhaps, even France herself will be grateful to the wandering Londoner who drew them as they once were, and copied every sign and word upon them." ²

THE CHURCH OF ST. WULFRAN.

- (a) VIEW OF THE CHURCH FROM THE RIVER-SIDE. *Reduced fac-simile of a Pen drawing by Professor Ruskin.*
- (b) THE MARKET-PLACE, WITH THE NORTH SIDE OF THE CHURCH. *Fac-simile of a Pencil drawing (1868), by Mr. Ruskin.*
- (c) ST. WULFRAN, FROM THE NORTH. *Pencil drawing by W. Hackstoun.*
- (d) THE SAME, FROM THE SOUTH. *By the same.*
- (e) THE SAME SUBJECT. *Photographic fac-simile of a Pencil drawing in the Print Room of the British Museum, by Samuel Prout.*

¹ 'Præterita,' Vol. I, pp. 276 and 282; but see the entire paragraphs from p. 275 to 285, also the note from an unprinted lecture delivered by Mr. Ruskin, on 'The Flamboyant Architecture of the Valley of the Somme,' which dealt chiefly with Abbeville, given in Mr. E. T. Cook's 'Studies in Ruskin,' p. 300.

² 'Notes by Mr. Ruskin on Prout and Hunt,' (large illustrated edition), p. 30; and, for details and analysis of the drawing, see the continuation. Respecting the value of these beautiful records by Samuel Prout, see also 'On the Old Road,' Vol. I, pp. 218-20.

(f) THE WESTERN PORCHES. *Photograph taken about 1875, or earlier.*

Of all the numerous fine edifices that once existed in Abbeville, there is now scarcely any vestige left of any building erected prior to the fifteenth century. "St. Wulfran itself," Mr. Ruskin observes, "with St. Riquier, and all that remains of the parish churches — now, I believe, only four — are of the same flamboyant Gothic, walls and towers alike coæval with the gabled timber houses of which the busier streets chiefly consisted, when first I saw them." ¹

Of this Church of St. Wulfran, however, which was never completed, there remain "only the colossal nave, the ruined transept walls, and the lordly towers and porches of the west front;" ² yet the late flamboyant architecture of the thirteenth century, notwithstanding the dilapidated condition of the building, is most admirably represented in this delightful pile of tracery and fretwork. It is also greatly to be admired for the exquisite beauty of its porches, ³ its elaborate lace-like parapets, ⁴ and its fine window tracery; ⁵ while its "southern lateral door is one of the most exquisite pieces of flamboyant Gothic in the world." ⁶

INTERIOR OF THE ABBEY-CHURCH OF ST. RIQUIER, NEAR ABBEVILLE. *Pencil drawing by W. Hackstoun.*

In the time of Cardinal Richelieu, who was Abbot of St. Riquier, Abbeville was a parish attached to this abbey. The town of St. Riquier is about six miles to the east of Abbeville, and its splendid Abbey-church, which was first founded in the fourth century, is a well preserved example of early sixteenth century Norman-Gothic work.

For an account of St. Riquier, the founder of this at one time great and flourishing monastery, see 'Præterita,' Vol. I, pp. 276-8.

¹ 'Præterita,' Vol. I, p. 281. ² 'Notes on Prout and Hunt,' (large edition), p. 30. ³ See 'Lectures on Architecture and Painting,' p. 120. ⁴ 'The Stones of Venice,' Vol. II, Fig. xxv, p. 245. ⁵ 'The Seven Lamps of Architecture,' chap. v, § 18, and Plate XII, fig. 3. ⁶ 'The Stones of Venice,' Vol. II, p. 225; and see figure x b, p. 214.

AMIENS.

“ Every noble life leaves the fibre of it woven for ever in the work of the world ; by so much, evermore, the strength of the human race, has gained,—more stubborn in the root, higher to towards heaven in the branch.” — ‘ *Proserpina*,’ Vol. I, p. 70.

Amiens, called by Mr. Ruskin ‘the Venice of Picardy,’ and the ‘River - Queen’ of France, was once “nearly as large in compass as Venice herself . . and owed her name, not to the beauty of her eleven streams merely, but to their burden. She was a worker, like the Adriatic princess, in gold and glass, in stone, wood, and ivory; she was skilled like an Egyptian in the weaving of fine linen; dainty as the maids of Judah in divers colours of needlework. And of these, the fruits of her hands, praising her in her own gates, she sent also portions to stranger nations, and her fame went out into all lands . . . [But, although now] poor little Amiens has become a mere border-town, like our Durham, and Somme a border streamlet like our Tyne,”¹ it is still by no means the least among the many manufacturing towns of France.

To us the town is to be esteemed of historic importance, for here it was that peace was concluded between France and England in 1802; and within the walls of this Cathedral the earlier treaty of peace was signed in 1550, between Edward VI of England and Henri III of France.

Its old-fashioned streets are replete with interest to the lover of the picturesque, and among the pencil-sketches made by one of Mr. Ruskin’s draughtsmen, Mr. Randal, in 1881, are the following subjects:—

- (a) THE RUE DES BOUCHES.
- (b) THE ESTAMINET OF ‘THE TWO PIGEONS,’—in the Rue des Poirés.
- (c) PORTION OF AN ANCIENT ABBEY,—lately occupied by the Commissary of Police.

¹ ‘*The Bible of Amiens*,’ pp. 2 and 14.

In connection with the representation of the principal street of Amiens in a drawing by Prout, reproduced in Mr. Ruskin's descriptive catalogue,¹ the author gives an interesting account of the relationship between the architecture of the town and the physical conditions of the Somme valley. "That river," he says, "and the Oise, with other neighbouring minor streams, flow through a chalk district intersected by very ancient valleys, filled mostly with peat up to sea-level, but carrying off a large portion of the rainfall over the whole surface of the upper plains, which, open and arable, retain scarcely any moisture in morasses, pools, or deep grass. The rivers, therefore, though with little fall, run always fast and brimfull, divided into many serviceable branches and runlets. While the older villages and cities on their banks are built of timber and brick, or of the poorer cottages, timber and clay; but their churches of an adhesive and durable chalk rock, yielding itself with the utmost ease to dexterities of deep incision, and relieving, at first with lace-like whiteness, and always with a pleasant pearly grey, the shadows so obtained. No sensual arts or wealthy insolences have ever defiled or distorted the quiet temper of the northern French race, and in this busy little water-street of Amiens [as represented so graphically by Prout] . . . with the rapid current [forming] a navigable and baptismal brook, [flowing] past step and door,—water that one can wash with, not viscous vomit of black poison like an English river,—you have, here clearly pictured to you, a state of peasant life assembled in the fellowship of a city, yet with as little pride as if still in the glades of Arden."²

THE CATHEDRAL OF NOTRE DAME.

Mr. Ruskin has written much respecting Amiens, and especially of its cathedral of Notre Dame, in the first volume of 'Our Fathers have told us,' under the title 'The Bible of

¹ 'Notes on the Loan Collection of drawings by Prout and Hunt exhibited at the Fine Art Society's Galleries in 1879,' large illustrated edition, p. 29.

² For a qualification of this passage in praise of the Somme river, and the life of the people, see 'Modern Painters,' Vol. I, the footnote on page 10. Also, respecting Prout's drawing 'Ibid,' Vol. IV, p. 10.

Amiens'; but there are as yet in the Museum no drawings representing it in its entirety. There are, however, several studies of detail, chiefly of the fine wood-carving of the choir-stalls and screen, which Mr. Ruskin had specially produced, and which form an excellent supplement to the series of interesting large-sized photographs of the porches and their sculpture, which he issued, and a set of which may be seen in the Library.

The following is a series of six pencil-drawings by Mr. Frank Randal, in which the Cathedral is represented from various aspects:—

- (a) VIEW FROM THE RIVER.
- (b) THE ENTIRE NORTH SIDE OF THE CATHEDRAL.
- (c) THE WEST FRONT — LOWER PORTION.
- (d) THE WESTERN PORCHES, FROM THE SOUTH-WEST.
- (e) SIDE OF ONE OF THE PORCHES.
- (f) INTERIOR VIEW OF THE CHOIR AND APSE.

This cathedral is one which Mr. Ruskin very highly esteems, both for the sublimity of its proportions, and for the richness of its sculptured and carved adornments, which deserve close and studious attention. Indeed, it is impossible to judge of the great excellence of the work without a prolonged examination of the subjects which are presented, as a continuous connected series. And yet, as Mr. Ruskin complains, it is generally no more than glanced at, the visitor being advised by the compiler of his guide-book that he can see everything worth seeing at Amiens between the arrival of one train and the departure of the next. He observes respecting it, that "the outside of a French cathedral, except for its sculpture, is always to be thought of as the wrong side of the stuff, in which you find how the threads go that produce the inside or right-side pattern. And if you have no wonder in you for that apse and its encompassing circlet of light, when you look up into it from the cross-centre, you need not travel farther in search of cathedrals, for the waiting-room of any station is a better place for you;—but, if it amaze you and delight you

at first, then, the more you know of it, the more it will amaze. For it is not possible for imagination and mathematics together, to do anything nobler or stronger than that procession of window, with material of glass and stone—nor anything which shall look loftier, with so temperate and prudent measure of actual loftiness. From the pavement to the keystone of its vault is but 132 French feet—about 150 English . . . Note further, that this apse of Amiens is not only the best, but the very *first* thing done *perfectly* in its manner, by Northern Christendom . . . Who built it, shall we ask? God, and Man,—is the first and most true answer. The stars in their courses built it, and the Nations. Greek Athena labours here—and Roman Father Jove, and Guardian Mars. The Gaul labours here, and the Frank: knightly Norman—mighty Ostrogoth,—and wasted anchorite of Idumea.”¹

It is the largest cathedral in France, being 469 feet in length, while the width of the nave is 144 feet, and no less than 147 in height²: and in its size is surpassed only by St. Peter’s at Rome, and the Cathedral at Cologne.

It was commenced in the year 1220, two years later than Salisbury Cathedral, with which it may be, in some respects, compared; but it excels the English Cathedral in its magnificence, and in the loftiness of its central spire, which rises to a height of 422 feet,—214 feet above the ridge of roof from which it springs,—or 22 feet above that of Salisbury. The vaulting is supported by a hundred and twenty-six columns, which taper towards the top, so that it is actually, as it appears, somewhat wider at the roof than at the base. In further comparison of the dimensions of Salisbury Cathedral, although Salisbury in its extreme internal length, nearly 450 feet, and in the length of its main transept, 206 feet, “may have a slight advantage, yet when breadth and height are taken into account, Amiens is at once seen to be enormously larger. For the breadth of the main avenue at Salisbury is 32 feet, and at Amiens over 40 feet; and the total breadth within the outer

¹ ‘*Our Fathers have told us,*’ pp. 149-52.

² The roof of Beauvais Cathedral is said to be some five or ten feet higher.

walls at Salisbury is 182 feet, and at Amiens 150 feet: [while] the height to the crown of the vault at Salisbury is 84 feet, and at Amiens 144 feet. Thus Amiens is 60 feet higher than Salisbury, and 40 feet higher than Westminster, which is our loftiest building.”¹

The church was completed, almost in its entirety, in the year 1288; but the exterior carvings and the unfinished towers, as well as the interior enrichments, and the central spire, are, for the most part, of the fourteenth to the sixteenth centuries.

“The Cathedral of Amiens has nothing to boast of in the way of towers, and in its total structure it is inferior in dignity to Chartres, in sublimity to Beauvais, in decorative splendour to Rheims, and in loveliness of figure-sculpture to Bourges. It has nothing like the artful pointing and moulding of the arcades of Salisbury—nothing of the might of Durham;—no Dædalian² inlaying like Florence, no glow of mystic fantasy like Verona. And yet, in all, and more than these ways, outshone or overpowered, the Cathedral of Amiens deserves the name given it by M. Viollet le Duc—‘The Parthenon of Gothic Architecture.’”³

The imposing façade of this Cathedral, with the wonderful series of carved panels, which, as described by Mr. Ruskin, constituted the building ‘The Bible of Amiens,’—in the only form admissible for the faithful citizens to read,—may be best judged of by means of the series of photographs taken for Mr. Ruskin, as referred to above, in which all the details are clearly shown. As truly remarked by a recent writer, “never to be forgotten is the power and solemnity of these awful portals: nor, although in strongest contrast with them, the almost unrivalled majesty of its glorious interior. It reveals the religious feeling of northern France as in strange contrast with that of the south, and of Italy. The soul of Italy dwells in an impressive majesty: that of France soars upward in joyous

¹ The Rev. H. H. Bishop’s ‘*Pictorial Architecture of France*,’ page 119.

² Respecting this, see under Giotto’s Tower, page 356. ³ ‘*Our Fathers have told us*,’ pp. 137-8. For a complete account of the cathedral and its fine sculptures, the reader is referred to the entire fourth chapter of this volume.

and triumphant light. And among all her Cathedrals that of Amiens is her most sublime 'Te Deum.'"¹

In praise of Samuel Prout's perfect drawing of the west front, as viewed from a little distance, which was included in the Fine Art Society's exhibition of 1879, and re-produced as Plate IV in Mr. Ruskin's descriptive catalogue, our author remarks, that "that front is enriched with complex ranks of arcade and pinnacle, which it would take days to outline perfectly, and which, seen at a distance, assumed in this drawing, gather in a mystery which no fineness of hand could imitatively follow. But all this has been abstracted into a few steady lines, with an intelligence of choice and precision of rotation which builds the Cathedral as if it stood there, and in such accurate likeness that it could be recognised at a glance from every other mass of Gothic in Europe."²

Mr. Ruskin has himself, also, made some lovely drawings of this Cathedral, one of which, of the northern porch of the west front, executed in 1856, before its restoration, is now at Oxford. Respecting it he notes that "the colour of the front of Amiens in 1856 was an exquisitely soft grey, touched with golden lichen; and the sheltered sculpture was as fresh as when first executed,—only the exposed parts broken or mouldering into forms which made them more beautiful than if perfect. All is now destroyed; and even the sharp, pure, rose-moulding, of which hardly a petal was injured, cut to pieces, and for the most part replaced by a modern design."³ In connection with the Turner exhibition arranged by Mr. Ruskin at the Fine Art Society's Galleries in 1878, he exhibited a sketch made by himself, "showing the original rose-moulding, replaced now by a modern one, improved according to modern French notions of what thirteenth century design ought to have been."⁴

With regard to the structural value of the fine window-tracery, which is here so finely exemplified, it is to be noticed that "all the loveliest Gothic architecture in the world is based

¹ The '*Pictorial Architecture of France*,' by the Rev. H. H. Bishop, p. 122.

² '*Notes on Prout and Hunt*,' (large illustrated edition), p. 28.
of Examples (etc.) at Oxford (Educational series), 1870, p. 48.

³ '*Catalogue*
⁴ '*Notes on*

Drawings by J. M. W. Turner' (etc.), p. 135; see also p. 109.

on the group of lines composed of the pointed arch and the gable. [Thus, for example,] if you look at the beautiful apse of Amiens Cathedral [represented in the pencil drawing (*f*)] — a work justly celebrated over all Europe, — you will find it is formed merely of a series of windows surmounted by pure gables of open work.”¹

The proper treatment of sculptured ornament in relation to the height of its position, is here finely exemplified, as remarked by Mr. Ruskin. Thus, in the carving of foliage decorating a niche which is some fifty or sixty feet from the ground, and about seven or eight feet wide, there are only ten or twelve large leaves in a space of eight square feet, “with no attempt at the refinement of line and finish of edge,” such as occurs in the case of another piece of ornament close to the eye, in which there are six figures and a whole wreath of roses within the space of only eighteen inches square.²

THE CHOIR - STALLS.

The following series of drawings was produced by Mr. Frank Randal, under Mr. Ruskin's direction, in the year 1881:—

- (*a-g*) SEVEN STUDIES OF FOLIAGE SUBJECTS, FROM THE
CANOPIES OF THE STALLS. *Pencil and wash drawings.*
- (*h-i*) TWO OF THE PENDANTS TO SAME. *Ditto.*
- (*j*) ONE PENDANT : AND A CROCKET, WITH AN APE. *Do.*
- (*k-l*) TWO CROCKETS. *Ditto.*
- (*m*) STUDY OF A PORTION OF THE CARVED PANELS : FROM
THE LIFE OF THE MADONNA SERIES, — THE DEATH,
ASSUMPTION, AND CORONATION OF THE VIRGIN. *Pen
and ink drawing.*
- (*n*) UPPER PART OF ANOTHER PORTION OF THE CANOPIED
STALLS. *Ditto.*
- (*o-p*) TWO ARCHES OF THE SAME. *Ditto.*

¹ ‘*Lectures on Architecture and Painting*,’ p. 35.

² See *Ibid.*, p. 77.

Respecting the various wild weeds carved here, including *Geranium pratense*, so faithfully studied from nature, see the context, with figure 16 on page 75, representing *Oxalis*, in one of the niches; also see further on this subject, under Mr. Ruskin's drawing of wild plants in the Natural History section, here.

“ Whatever you wish to see, or are forced to leave unseen at Amiens, . . if you have but one quarter of an hour for the contemplation of the capital of Picardy, give it wholly to the cathedral choir. Aisles and porches, lancet windows and roses, you can see elsewhere as well as here — but such carpenter’s work, you cannot. It is late, fully developed, flamboyant, just past the fifteenth century,—and has some Flemish stolidity mixed with the playing French fire of it; but wood-carving was the Picard’s joy from his youth up, and, so far as I know, there is nothing else so beautiful cut of the goodly trees of the world. Sweet and young-grained wood it is: oak, *trained* and chosen for such work, sound now as four hundred years since. Under the carver’s hand it seems to cut like clay, to fold like silk, to grow like living branches, to leap like living flame. Canopy crowning canopy, pinnacle piercing pinnacle—it shoots and wreaths itself into an enchanted glade, inextricable, imperishable, fuller of leafage than any forest, and fuller of story than any book. Arnold Boulín, master-joiner (*menuisier*) at Amiens, solicited the enterprise, and obtained it in the first months of the year 1508. A contract was drawn, and an agreement made with him for the construction of one hundred and twenty stalls with historical subjects, high backings, crownings, and pyramidal canopies. It was agreed that the principal executor should have seven sous of Tournay (a little less than the sou of France) a day, for himself and his apprentice, (threepence a day the two,—say a shilling a week the master, and sixpence a week the man,) and for the superintendence of the whole work, twelve crowns a year, at the rate of twenty-four sous the crown; (*i.e.*, twelve shillings a year). The salary of the simple workman was only to be three sous a day. For the sculptures and histories of the seats, the bargain was made separately with Antoine Avernier, image cutter, residing at Amiens, at the rate of thirty-two sous (sixteen pence) the piece. Most of the wood came from Clermont in Beauvoisis, near Amiens; the finest, for the bas-reliefs, from Holland, by St. Valéry, and Abbeville . . . In the following year, another *menuisier*,

Alexander Huet, was associated with the body, to carry on the stalls on the right hand of the choir, while Arnold Boulain went on with those on the left. Arnold, leaving his new associate in command for a time, went to Beauvais and St. Riquier, to see the woodwork there; and in July of 1511 both the masters went to Rouen together, 'pour étudier les chaires de la cathédrale.' The year before, also, two Franciscans, monks of Abbeville, 'expert and renowned in working in wood,' had been called by the Amiens chapter to give their opinion on things in progress, and had each twenty sous for his opinion, and travelling expenses. In 1516 another workman Jean Trupin was employed, at the wages of three sous a day.

"The entire work was ended on St. John's Day, 1522, without (so far as we hear) any manner of interruption by dissension, death, dishonesty, or incapacity, among its fellow-workmen, master or servant. And the accounts being audited by four members of the Chapter, it was found that the total expense was 9,488 livres, 11 sous, and 3 obols (décimes), or 474 napoleons, 11 sous, 3 décimes of modern French money, — or roughly four hundred sterling English pounds.¹

"For which sum, you perceive, a company of probably six or eight good workmen, old and young, had been kept merry and busy for fourteen years; and this that you see — left for substantial result and gift to you. I have not examined the carvings so as to assign, with any decision, the several masters' work; but in general the flower and leaf design in the traceries will be by the two head menuisiers, and their apprentices; the elaborate scripture histories by Avernier, with variously completing incidental grotesque by Trupin; and the joining and fitting by the common workmen. No nails are used, — all is morticed, and so beautifully that the joints have

¹ "The above particulars are all extracted — or simply translated, [with fuller particulars in the complete text, by Mr. Ruskin] out of the excellent description of the '*Stalles et les Clôtures du Chœur*,' of the Cathedral of Amiens, by MM. les Chanoines Jourdain et Duval, both Canons of the Church." A copy of this work may be consulted in the Museum Library.

not moved to this day, and are still almost imperceptible.”¹

As remarked by the worthy canons of the cathedral who devoted so much study to these remarkable choir-stalls, in their preface to the work already alluded to, they are of interest, not merely as examples of richly decorated furniture of the sixteenth century, nor because, as an array of one hundred and ten solemn thrones in the choir, they raise the dignity of the church, and by reason of their noble proportions and elaborate handiwork they attract the attention of the artist; but because they were designed, “above all, to edify and instruct the faithful, by means of the subjects of the ornamentation superimposed by the chisel of the workmen.”² The devout feeling with which the carvers performed their work is sufficiently evidenced by the numerous pious inscriptions and prayers attached to the signature of their names, such as ‘Jan Trupin Dieu te pourvoie,’ — ‘I H S X P S Amor meus crucifixus,’ — ‘O Mater Dei memento mei.’

In the estimation of these dignitaries of the cathedral, “the stalls of Amiens are, probably, of this kind of furniture, the richest, the most sumptuous, the most elegant, the most perfect, which the world has seen³. . . . A thousand times more rich in history and in symbolism than all our porticoes, friezes, and pediments, imitated from the Greeks, they not only realize the poetic fiction of the shield of Æneas: they unfold, under forms at once naïve, gracious, and intelligible to all, the highest truths of the faith, and the most grave precepts of the Biblical and Christian morality. . . It is [to quote the culminating burst of rhapsody of these devout priests of Amiens] the interpretation of the Bible, it is the authority of the Legends, it is the iconography, it is history: they are the fine arts, they represent the dominant ideas of the people, their manners and their customs, their tendencies, their intimate life, their character,

¹ ‘Our Fathers have told us,’ pp. 142-5. ² Translated from ‘*Les Stalles de la Cathédrale d’Amiens*,’ by Mm. Jourdain and Duval, 1843, p. vi.

³ This opinion is endorsed by the compiler of Murray’s ‘*Hand-book for Travellers in France*,’ (Part I), 1879, who states respecting this elaborately carved wood-work, that “in the variety of invention, and delicacy of execution, there is nothing finer of the kind in Europe.”

their costumes : it is humanity, it is religion, it is God !”¹ Such, in actual fact, were the sentiments under which the execution of these carvings was undertaken by the truly pious ‘menuisiers.’

In one part there is abundance of carved vegetation, trailing plants, and animal life, which makes it a perfect “garden of animation, where we may find life and pleasure, a multitude of beings of every description, the nibbling snail, the fluttering butterfly, the singing bird, the child climbing, the ape suspending and balancing itself [see drawing (*j*)]: all of them subjects deserving of notice.”² The twined branches of the oak, mulberry, and other trees, and the climbing vine, and clinging hop, the blackberry, thistle, and ferns of different kinds, are here all reproduced most gracefully, with charming effect. The pinnacles of the pyramidal ornaments above the stalls reach to a height of forty feet ; while the subjects upon the pendants, and tracery of the arches and pyramids, are so numerous and varied that they can here be no more than alluded to.

But these form only the decoration of the upper part of the frame-work of the many pinnacled canopies of the long array of stalls. The back of the stalls, their fronts, and elbow-rests, the balustrades, and every available space is covered most elaborately with multitudinous subjects taken from old and new testament story, legends of the saints, and allegories : not omitting incidents of profane history, and grotesque humour. The Biblical stories are mostly very fully detailed. Thus there are eleven panels illustrating the creation and Paradise subjects, to the death of Cain ; eight of Noah and the flood ; ten relating to the life of Abraham ; while the story of Joseph and his brethren occupies no less than sixty-eight panels.

Another section, comprising forty-six panels, is devoted to the life of the Virgin, with a fullness of illustration and symbolism rarely to be met with. A portion of this series is shown in Mr. Randal’s pen-drawing (*m*), including the final subjects of the Death, the Assumption, and, lastly, surmounting these two panels, the Coronation of the Madonna, as ‘the Mother

¹ *Loc. cit.*, pp. 337, vi, and 338.

Ibid., p. 81.

of God,' with the three persons of the Trinity, attended by angels singing and playing in the side niches of the canopy.¹

The great quantity of carved figures included in all these subjects reaches a total of no less than 3,650.

On the relation between the study of nature and such fine sculpture, see 'Notes on Prout and Hunt,' small edition, pp. 78-80. In his chapter upon 'The influence of Imagination in Architecture,' in 'The Two Paths,' §§ 131-2, Mr. Ruskin most eloquently describes the vast field of nature, and of human life and character which still awaits the chisel of the sculptor.

"As a material of sculpture, wood has hitherto been employed chiefly by the less cultivated races of Europe; and we cannot know what Orcagna would have made of his shrine, [see pages 23, and 335-40], or Ghiberti of his gates [see pp. 317-19], if they had worked in olive-wood instead of marble and bronze;—but the carving of the pinnaced stalls in our northern cathedrals, and that of the foliage on the horizontal beams of domestic architecture, gave rise to a school of ornament of which the proudest edifices of the sixteenth century are only the translation into stone; and to which our somewhat dull respect for the zigzags and dogteeth of a sterner time has made us alike neglectful and unjust."²

Among the various subjects treated in these drawings, which were executed by Mr. Randal for Professor Ruskin in 1881, one consists of the hop,³ and two of the oak. These, however, are but samples of the numerous beautiful objects so carefully studied directly from nature, in the production of which the carvers seem to have revelled. "The wheat-ear, the vine, the fleur-de-lys, the poppy, and the jagged leaf of the

¹ For the account of these latter subjects, as given in Mm. Jourdain and Duval's work, see *loc. cit.*, pp. 231-8, 319-21, and 326-8. ² 'The Art of England,' p. 165. See pages 215-16 here; and compare 'The Bible of Amiens,' p. 14, where the "aisles of aspen, orchards of apple, and clusters of vine" are described by Mr. Ruskin.

³ Mr. Ruskin writes, "I have too harshly called our English vines, 'wicked weeds of Kent,' in 'Fors Clavigera' Vol. III, (Letter xxvii), p. 11. But for our author's expression of his views upon temperance, see the context, pp. 10-16. "Much may be said for ale, when we brew it for our people honestly."—'Proserpina,' Vol. I, p. 121.

acanthus - weed, or thistle, occupy the entire thoughts of the decorative workmen trained in classic schools, to the exclusion of the rose, true lily, and the other flowers of luxury. The deeply underlying reason of this, is in the relation of weeds to corn, or of the adverse powers of nature to beneficent ones."¹

In addition to these studies of wood-carving, Mr. Randal sketched a series of the PANELS OF THE MONTHS, sculptured in stone (consisting of twelve drawings in six mounts). Also the BAS-RELIEF OF THE MADONNA AND CHRIST, BOTH ENTHRONED WITHIN AN ARCH: also ONE OF THE SCULPTURED CAPITALS representing St. Cecilia (?) playing the organ. These will be considered subsequently, in a separate 'Hand-book,' in which the Sculpture represented in the Museum will be dealt with.

Situated about twenty miles distant from Amiens is the
CHURCH AT LA NEUVILLE - SOUS - CORBIE,
a village on the Somme, represented in Mr. Randal's pencil-drawing made in the summer of 1881.

LAON.

"All good architecture is the expression of national life and character; and it is produced by a prevalent and eager national taste, or desire for beauty."—*The Crown of Wild Olive*, § 54.

The fortress-town of Laon, whose name is an abbreviation of its old Roman name 'Lugdunum Clavatum,' is the capital of the province of Aisne, and was once the seat of a bishopric which stood only second in rank to Rheims. This position it held for a term of thirteen hundred years, until the suppression at the Revolution at the latter end of the last century. It is situated upon a hilly ridge overlooking an extensive plain, upon the slopes of which the vine is cultivated. It is now chiefly occupied as a garrison town.

¹ *Proserpina*, Vol. I, p. 116; see the context. On the relation also between the acanthus and vine ornament, see *The Stones of Venice*, Vol. II, p. 15.

DISTANT VIEW OF THE TOWN, AND CATHEDRAL, FROM THE NORTH-EAST. *Water-colour drawing (1886) by T. M. Rooke.*

SIMILAR VIEW OF THE TOWN, FROM THE SOUTH. *By the same.*

In these two drawings the grand situation of the Cathedral is well shown, somewhat as it appears to the traveller on his way from Amiens southward through Rheims. The first view is taken from the village suburb of Vaux, at the foot of the crescent ridge of hills; the second being from within the crescent of the hill, which in earlier times was entirely covered with richly-producing vineyards.

The fine Church, dedicated to Notre Dame, is one of the most interesting in the north of France, and dates from the 12th and 13th centuries,—a former church upon its site having been burnt down in the early part of the twelfth century. It is still generally called the Cathedral; but the bishopric was suppressed at the time of the Revolution. An important feature of the building is its fine series of lofty towers, of which there are four, more or less completely built, while two more were designed to terminate the transepts. The western and central towers were originally surmounted by spires, but these were subsequently removed.

Upon the second storey of the belfries are sculptured statues of oxen, erected as fitting monuments in witness of the part they played in bringing the massive blocks of building stone to the site of the church. "A pretty compliment," as Mr. Ruskin says, "has thus been paid to the oxen who carried the stones of its tower to the hill-top it stands on. The tradition is that they harnessed themselves,—but tradition does not say how an ox *can* harness himself, even if he had a mind. Probably the first form of the story was only that they went joyfully, 'lowing as they went.'¹ But at all events, their eight colossal statues are carved on the height of the tower, looking from its galleries across the plains of France."²

In the following drawings various parts of the Cathedral are seen from the streets around it:—

¹ 'The First Book of Samuel,' chap. vi, verse 12.
told us,' p. 183.

² 'Our Fathers have

(a) THE CENTRAL TOWER : FROM RUE SÉRURIER — AT SUNSET.
Water-colour drawing by T. M. Rooke.

(b) THE SOUTHERN TOWER : FROM A SIDE STREET. *Water-colour drawing by W. G. Collingwood.*

(c) THE SUNDIAL. *Water-colour drawing by T. M. Rooke.*

In drawing (a) the square lantern tower, which originally possessed a tall spire, and now has merely a plain pyramidal roof, is seen as well as the fine central tower. The street from which the view was taken received its name from Marshal Sérurier, who was born in 1742, and a statue of whom in bronze faces the Hôtel de Ville. In the second drawing (b) the southern tower, surmounted by its belfry, is seen.

The ancient form of time-piece shown in drawing (c) is picturesquely situated upon the corner of one of the old buildings abutting upon the Cathedral, and closely around which the weekly market is held, as is here shown in operation. The sun-dial held by a sculptured angel, is seen projecting from the cornice of the wall.

THE TEMPLARS' CHAPEL AND GARDEN. *Water-colour drawing by T. M. Rooke.*

The 'Chapelle des Templiers,' belonging to the ancient body of Knight-Templars,¹ is an octagonal building in its exterior plan, but circular within. It is probably due to this peculiarity of its structure that it has required strengthening recently in the upper part, by the bands of iron that may be noticed in the drawing. Attached to the Chapel is the School of the 'Frères de la Doctrine Chrétienne.' In the garden there is a picturesque confusion of gay flowers in wild growth, and in the midst is the well, shown in the foreground of the drawing.

THE FÊTE DIEU. *Water-colour drawing (1885) by T. M. Rooke.*

This religious festival constitutes the chief ceremonial inci-

¹ The Knights-templars constituted a military order which owed its origin and name to the fact that in the twelfth century Baldwin II, King of Jerusalem, granted to a body of faithful crusaders a dwelling within the walls of Solomon's Temple. At first the fraternity was one of great piety, but subsequently became demoralized, and caused considerable trouble to the Pope, and various Councils were held to bring about their suppression.

dent of the year in many continental towns. The feast of the 'Corpus Christi,' known in France as the 'Fête Dieu,' was decreed by Pope Urban IV in the year 1262, to be held every year, on the first Thursday after Pentecost, he being of opinion that the ceremony of the eucharist should be celebrated more solemnly than was possible upon Holy Thursday, the day set aside for the reconciliation of penitents. The office, which is that in use at the present day, was composed by St. Thomas d'Aquinas.

The street in which the ceremony is taking place, in the open air at noon-day, is the Rue du Bourg, the main thoroughfare outside the principal hostelry in the town — 'La Hure' ('The Boar's head'). The elaborate painted sign of this inn is displayed from a large and very beautiful hammered-iron bracket, which is coloured and partly gilded. The art-value of sign-painting is, as a matter of history, considerable. The connection also between sign-painting and scene-painting is a very close one. Many a famous artist has in his early days applied his art in such external decorations, with great advantage to his art,¹ much in the same way as the external fresco-painting of the walls of houses in Italy. In fact, the symbolism included in the various significations is precisely that which involves the chief aim and purpose of art. Thus, as Mr. Ruskin points out, "if you paint a bottle only to amuse the spectator, by showing him how like a painting may be to a bottle, you cannot be considered, in art-philosophy, as a designer. But if you paint the cork flying out of the bottle, and the contents arriving in an arch at the mouth of a recipient glass,

¹ The instance of David Cox's sign-board of 'The King's Oak' at Bettws-y-coed has become famous through the case at law connected with its ownership as property. Theatrical scene-painting is really no more than an extension of the application of such devices, at first of a very simple character — developing, indeed, from mere placards, such as, 'this is a house,' — and ultimately becoming as elaborate in the effects produced as in, and more artistic than, most Academy pictures. Several of our principal landscape-painters in water-colour exercised their talents in scene-painting on this large scale, among whom Clarkson Stanfield, George Barrett, Copley Fielding, and J. D. Harding may be named as striking instances

you are so far forth a designer or signer; probably meaning to express certain ultimate facts respecting, say, the hospitable disposition of the landlord of the house; but at all events representing the bottle and glass in a designed, and not merely natural, manner. Not merely natural — nay, in some sense non-natural, or supernatural. And all great artists show both this fantastic condition of mind in their work, and show that it has arisen out of a communicative or didactic purpose. They are the Sign-painters of God.”¹

The day of the festival here represented is a gloriously sunny one, as may be judged from the perfect sea of parasols of the throng of women in the street, and by the ‘high lights’ which are so skilfully *left* by the artist, in the correct manner of pure water-colour painting. The shops are all closed during the ceremony, their fronts being covered over with white sheets, with an embroidered edge; and the imposing service is shown at its climax point, with the priest performing the rite of the elevation of the host. Between the two rows of ‘first-communicants,’ who await before the high altar erected in the street, two beggar-like men are seen, crouching humbly before the crucifix, while in the fore-ground a tourist stands bare-headed among the multitude of worshippers, a respectful spectator of the bright and solemn scene. Both the spirit of the religious festival, and the beauty of the situation are most admirably reproduced by the artist, who in his street subjects is always extremely happy in the incidents which frequently crowd the scenes, adding that local ‘colour’ to the view which is as truly characteristic, and as natural to the place, as the architectural features of the buildings.

THE RAMPART WALLS NEAR ST. MARTIN’S, WITH PART OF THE CHURCH. *Water-colour drawing by T. M. Rooke.*

The walls of this town form a boulevard or promenade which almost completely encircles it, and from this high position fine views of the broad stretch of the fertile country below are

¹ “I have added this note, being about to begin work in the Tavern, or Tabernaculum, of the Lower Church at Assisi, with its variously significant four great ‘signs.’” — *‘Ariadne Florentina,’* § 143, and footnote.

afforded. The collegiate Church of St. Martin was erected in the thirteenth century; and was built in the style of architecture which in England is generally called 'transitional.'

PORTE CHENIZELLES, FROM OUTSIDE THE RAMPART WALL.

Water-colour drawing (1882) by *W. G. Collingwood*.

THE SAME GATE-WAY, FROM 'SANG RUISSELLE.' *Water-colour drawing* (1886), by *T. M. Rooke*.

The town of Laon has three ancient gate-ways leading to within its walls, all of which, being very strongly built, are still in an excellent state of preservation. One, that of 'St. Martin, is near the church of that name, just referred to; the second is shown in the general view from the south (see page 412); while the third which leads directly to the Rue du Bourg (p. 414), and thence to the 'Cathedral,' is shown in these two drawings.

The lane from which the latter drawing was taken acquired its horrible name from the fierce encounters which here took place during various terrible wars, in which the blood of the slain literally flowed down its channel. The narrow lane which joins it at the gateway is that from which the former view was made, both roads being in what was once the moat outside the walls.

About seven miles from Laon is the out-lying village of URCEL, from which Mr. Randal made some studies of sculptural details for Mr. Ruskin, in 1881, namely:—

TWO COLUMNS IN THE CLOISTER OF THE CHURCH, and

TWO CAPITALS OF OTHER COLUMNS IN THE SAME.

In the former of these two drawings the irregular zig-zag sculpture of one of the columns is a very curious feature; while the peculiar interlaced chain-work pattern of the capital of the other is equally uncommon. From the second drawing it may be further seen that novelty in the design of these varied capitals and columns was the special aim of the unhampered art-craftsman in the execution of his decorative work.

SENLIS.

“All Art worthy the name is the energy — neither of the human body alone, nor of the human soul alone ; but of both united, one guiding the other,—good craftsmanship and work of the fingers, joined with good emotion and work of the heart.” — ‘*The Two Paths*,’ § 158.

Twenty miles to the north-east of Paris lies the small town of Senlis, in the province of Oise. It was in early times the Roman settlement then called Civitas Sylvanectensium, and sixteen of the towers of the old Gallo-Roman fortifications are still preserved to it as relics of by-gone ages. The Cathedral Church here is noteworthy for the fine bas-reliefs and sculptured statues, of the twelfth century, which decorate both the western portal and the southern porch.

The following eight pencil drawings were made by Mr. Frank Randal during the months of August to October, 1881:—

- (a-b) TWO CARVED CAPITALS IN THE CATHEDRAL.
- (c) CHOIR OF THE CHURCH OF HOTEL DIEU.
- (d) THE SOUTH-WEST SPIRE OF THE CHURCH OF NOTRE DAME.
- (e) RUE ST. HILAIRE.
- (f) THE TOWER OF ST. VINCENT'S COLLEGE CHAPEL.
- (g) LA CHANCELLERIE.
- (h) RUE DE LA CHANCELLERIE.

In the first two drawings (pencil and wash) the character of the sculptured capitals of two of the columns in the choir of the Cathedral are represented.

The now dismantled Church of Hôtel Dieu, the choir of which is delineated in the third sketch (c), is situated in the Rue du Châtel. At the time this drawing of the interior of this desecrated ‘Hôtel Dieu’ was made, it had been converted to the purposes of a chicory manufactory.

In sketch (d) the spire of the Church of Notre Dame is seen about the house-tops of the Rue St. Frambourg ; while in the

next sketch (*e*) the apse of the twelfth-century Church of St. Frambourg is to be seen.

The Abbey-Church of St. Vincent was built also in the twelfth century. The view in drawing (*f*), of the Tower, is taken from the rampart of the old town.

ROUEN.

Art, national or individual, is the result of a long course of previous life and training . . . Let a nation be healthful, happy, pure in its enjoyments, brave in its acts, and broad in its affections, and its art will spring round in and with it, as freely as the foam from a fountain." — '*On the Old Road*,' Vol. I, p. 376.

Rouen, the 'City of Rollo,' and capital of Normandy is one of the most important centres in France, both as a shipping port (though more than 100 miles up the river from Havre) and for its industries. It is most beautifully situated, at the termination of the broad alluvial flat which stretches from the chalk escarpment of St. Catherine's Hill, rising just beyond the city, across the uninteresting expanse of country between this ancient sea-cliff and the present sea-coast.

The lovely views to be obtained from the summit of this ridge, and higher up the river from Château Galliard, have been rendered memorable by the hand of Turner in his delightful 'Rivers of France' series of landscapes. See, for instance, the two views about which Mr. Ruskin has written so much, and the charming vignette of Château Galliard: also his two river scenes, in the town itself, engraved so exquisitely by William Miller and Robert Brandard, respectively. One of these drawings will be specially considered in connection with the facsimile copy, in the 'Landscape' section.

Rouen is "a city altogether inestimable for its retention of mediæval character in the infinitely varied streets, in which one half of the existing and inhabited houses date from the fifteenth or early sixteenth century; and the only town left in

France in which the effect of old French domestic architecture can yet be seen in its collective groups.”¹ It was Mr. Ruskin's intention to give a full account of Rouen and its cathedral, under the title ‘Domrémy,’ as the eighth section of ‘Our Fathers have told us.’

THE CATHEDRAL OF NOTRE DAME.

It is unnecessary to here enter into any general account of this famous edifice, particulars of which will be given in the Handbook descriptive of the Sculpture represented in the Museum. Suffice it to say that the extent of injury which has been permitted to take place here, either by neglectful carelessness or wilful act of so-called ‘restoration,’ is so considerable that its principal charms are no longer capable of being properly estimated. Thus, in describing the north transept entrance, Mr. Ruskin remarks—“I have given many years, in many cities, to the study of Gothic architecture; and, of all that I knew, the entrance to the north transept of Rouen Cathedral was, on the whole, the most beautiful.”² But, as he goes on to observe, the beauty is now all but entirely lost, under the hands of the restorers, whose work, although performed with unusual care and skill, is as entirely inaccurate as it was unnecessary. And, whereas “the flamboyant traceries that adorn the façade of Rouen Cathedral had once their fellows in every window of every house in the market-place,”³ the old houses are now everywhere being either pulled down, or so much altered, that the town is rapidly becoming merely a dépôt, and a fashionable resort for listless visitors to lounge in. For particulars of the fine carved mouldings in this cathedral, see ‘The Seven Lamps of Architecture,’ chapter ii, §§ 22-3, chap. iii, § 22, and chap. iv, §§ 27 and 31.

A general view of the west front, as it appeared in 1830, is marvellously represented in Thomas Higham's engraving of Turner's water-colour drawing, a copy of which is included in the superb proof-set of the engravings previously alluded to, which Mr. Ruskin presented to the Museum.

¹ ‘*On the Old Road*,’ Vol. I, p. 363.

² ‘*Ibid.*,’ Vol. I, p. 361.

³ ‘*The Stones of Venice*,’ Vol. II, p. 99.

SCULPTURE ON THE NORTH-WEST PORCH. *Study in Water-colour (violet monochrome on grey) by Professor Ruskin.*

This sketch is from a photograph, specially taken for Mr. Ruskin, of part of the archivolt of the north-west doorway on the façade of the cathedral, executed towards the end of the twelfth century.

SCULPTURED GROTESQUES IN THE PANELS IN THE NORTH TRANSEPT. *Two charcoal studies, by Arthur Burgess.*

These quaintly grotesque figures, which are so highly characteristic of the French-Gothic sculpture of this period, fill the corners of two of the quatre-foil panels, seventy of which form a frieze upon the northern porch alone. Casts of nineteen of these panels were taken by Mr. Ruskin specially for the Museum, which may be seen by the visitor, and which are described generally in 'The Seven Lamps,' chapter v, §§ 22-24, where three more of these corner subjects are represented on Plate XIV.

THE CHURCH OF ST. MACLOU. *Lithographic drawing (1823), by Samuel Prout.*

This church presents an excellent example of the richly florid architecture of Northern France in the fifteenth century. Its chief attraction is the exterior, with its triple porch, shown in Prout's inimitable manner in this drawing. The flamboyant character is here fully displayed, and the freedom of treatment of the sculptured subjects is typically represented in the bas-relief of the Last Judgment, on the tympanum of the portal, as described by Mr. Ruskin in 'The Seven Lamps of Architecture.' "The sculpture of the Inferno side is carried out with a degree of power, whose fearful grotesqueness I can only describe as a mingling of the minds of Orcagna and Hogarth. The demons are, perhaps, even more awful than Orcagna's: and in some of the expressions of debased humanity in its uttermost despair, the English painter is at least equalled." The reader is referred, however, to the complete passage in the volume quoted from.¹

¹ 'See *loc. cit.*, chap. v, § 19. Respecting Orcagna's treatment of the subject, see the references to Mr. Ruskin's writings, pp. 23, 33, and 38, here.

DIEPPE.

"Ideas of beauty are the subjects of moral, not of intellectual perception."—'Modern Painters,' Vol. I, p. 27.

Pleasantly situated in a depression of the high chalk cliffs, almost as massive as those of Albion which they face, on the Normandy coast, is the small sea-port town of Dieppe, whose harbour is formed by the estuary of the little river Arques, joined by two smaller streamlets.

As a citadel town it frequently suffered severe ruin at the hands of the English, and it has now become known chiefly as a favourite resort in the summer-time as a bathing-place and a casino lounge for fashionable Parisians and British holiday-seekers, alike. In the following series of sketches, drawn by Mr. Hackstoun, all the main features of interest which still remained at the time they were made, in the year 1883, are represented.

- (a) GENERAL VIEW OF THE TOWN, FROM THE CASTLE. *Pencil sketch.*
- (b) VIEW FROM THE CASTLE, OVERLOOKING 'LA PLAGE,' AND THE COAST. *Water-colour drawing (unfinished).*
- (c) 'PORTE DU PORT D'OUEST.' *Pencil drawing.*
- (d) THE CHURCH OF ST. JACQUES, NORTH SIDE. *Ditto.*
- (e) THE TOWER OF SAME, FROM THE SOUTH-WEST. *Ditto.*
- (f) WINDOW VIEW OF THE SOUTH SIDE, FROM THE S.E. *Do.*
- (g) ENTRANCE TO THE SOUTH TRANSEPT OF SAME. *Ditto.*

The first view (a) is taken from the lofty eminence on which the picturesque old castle stands, looking eastward in the direction of the harbour, with the cliff beyond, on which the church of 'Our Lady of Good Succour' is seen in the far distance; while the tower and roof of one of the Anglican churches, the dome of St. Remy, and the square tower of St. Jacques are seen rising above the roofs of the houses. The next drawing, with a more northerly aspect, shows the stretch of the town and esplanade upon the shore side, in the valley, with the white cliffs of the coast stretching beyond.

The ancient gateway shown in the drawing (*c*), with its beautifully quaint round towers, is seen from Rue Aguado, looking up the narrow street leading from the modern centres of attraction, the casino and bathing establishments, which now occupy the site of a small harbour which existed here some five hundred years ago.

The church of St. Jacques, represented in the remaining four sketches, is an elaborated French-Gothic building, dating from the twelfth century, but its handsome tower on the south-west—shown in sketch (*e*)—is an excellent example of good sixteenth century Gothic. In the first sketch (*d*) the flying buttresses with their handsome screen-work tracery, on the north side of the square, which form a striking feature, are roughly indicated. The modern slated cupola, with its strange Moorish turret, seen in drawings (*f*) and (*g*), is entirely out of character with the rest of the architecture, and is a decided blemish to the building. The interior of the church contains some fine carved work, the choir-stalls especially being worthy of examination.

BAYEUX.

“The entire object of true education is to make people enjoy the right things: not merely industrious, but to love industry—not merely learned, but to love knowledge—not merely pure, but to love purity—not merely just, but to hunger and thirst after justice.”—*The Crown of Wild Olive*, § 55.

This ancient little town, situated five miles inland from the coast of Normandy, has, perhaps, become chiefly known to us through the famous piece of tapestry of the time of Matilda (the Queen of William the Conqueror), who, it is said, herself worked the seventy-two curious scenes which form such an interesting historical record of the times and thoughts of the early Normans. In these quaint representations, as Mr. Ruskin observes, “Queen Matilda gave, as well as she could,—in many respects graphically enough,—the whole history of the con-

quest of England.”¹ It is now carefully preserved in the Public Library of the town.

VIEW OF THE MAIN STREET, LOOKING TOWARDS THE NORTHERN TOWER OF THE CATHEDRAL. *Pencil drawing (dated May, 1883) by W. Hackstoun.*

In this scene the ancient domestic architecture of the streets is well represented, showing the simple half-timber houses, their “pure and plain wood-work,—with prop and buttress of stumpy stone,—all healthy and sound. Note especially the strong look of the foundation, as opposed to the modern style of house-front in most commercial quarters,” (etc.).²

THE WEST FRONT OF THE CATHEDRAL. *Water-colour sketch by William Hackstoun.*

The Cathedral Church of Bayeux, dedicated to ‘Notre Dame,’ was founded by Bishop Odo, the half-brother of William the Conqueror, but most of the edifice was built between the twelfth and fifteenth centuries, and it has been completely restored during the present century.³

The two towers which flank the façade of the building, as shown in Mr. Hackstoun’s water-colour drawing, strongly suggest those of Coutances,—but forty miles distant,—especially in regard to the Gothic dormer windows with which they are decorated. The three ornate porches are decorated with bas-reliefs and ornamental foliage of elaborate workmanship, but many of these sculptures have been sadly mutilated. This western front is cited by Mr. Ruskin as forming an extreme instance of “daring variation of pretended symmetry. It consists of five arches with steep pediments, the outermost filled, the three central with doors; and they appear at first to diminish in regular proportion from the principal one in the centre. The two lateral doors are very curiously managed: the tympana of their arches are filled with bas-reliefs in four

¹ ‘*The Two Paths*,’ § 83. See also the chapter ‘The story of Arachne,’ in ‘*Verona, and other Lectures*,’ p. 43.

² ‘*Notes on Prout and Hunt*,’ by Mr. Ruskin (large edition), p. 48, in description of a drawing of Bayeux by Samuel Prout, then on exhibition in the Fine Art Society’s Gallery.

³ The north tower is at the present time undergoing extensive repairs.

tiers. In the lowest tier there is in each [case] a little temple, or gate, containing the principal figure—in that on the right it is the gate of Hades, with Lucifer. This little temple is carried like a capital by an isolated shaft which divides the whole arch about two-thirds of its breadth, the larger portion outermost; and in that larger portion is the inner entrance door. This exact correspondence in the treatment of both gates might lead us to expect a correspondence in dimension. Not at all: the small inner northern entrance measures in English feet and inches 4 ft. 7 in., from jamb to jamb, and the southern 5 ft. exactly. Five inches in five feet is a considerable variation. The outer northern porch measures, from face shaft to face shaft 13 ft. 11 in., and the southern 14 ft. 6 in., giving a difference of seven inches in fourteen-and-a-half feet. There are, also, variations in the pediment decorations, not less extraordinary.

“I could multiply instances indefinitely to prove that these variations are not mere blunders, nor carelessnesses, but the result of a fixed scorn, if not dislike, of accuracy in measurements; and in most cases, I believe, of a determined resolution to work out an effective symmetry by variations as subtle as those of Nature. To what lengths this principle was sometimes carried is to be seen in the very singular management of the towers of Abbeville.¹ I do not say it is right, still less that it is wrong: but it is a wonderful proof of the fearlessness of a living architecture; for, say what we will of it, that Flamboyant of France, however morbid, was as vivid and intense in its animation as ever any phase of mortal mind,” (etc.).²

In the same volume Mr. Ruskin compares the geometrical tracery of the windows with those of Rouen Cathedral, and at Beauvais, even more especially.³

¹ The same avoidance of symmetry is strikingly noticeable in the case of the two western towers of Coutances, also. ² ‘*The Seven Lamps of Architecture*,’ chap. v (‘The Lamp of Life’), §§ 17-18; and see the context.

³ *Ibid.*, chap. ii (‘Truth’), § 21; and see Plate III, in which the development of the trefoil is represented—the case of Bayeux being illustrated in Figure 5.

COUTANCES.

“Every rightly constituted mind ought to rejoice, not so much in knowing anything clearly, as in feeling that there is infinitely more which it cannot know.”—*Modern Painters*, Vol. IV, p. 70.

Coutances is considered by Mr. Ruskin, in ‘The Seven Lamps of Architecture,’ “as one of the Norman cities whose cathedrals represent the entire range of northern architecture, from the Romanesque to the Flamboyant.”¹

It is situated half-way between Cherbourg and St. Malo, so few miles from the Normandy coast that from the lantern tower of the cathedral the island of Jersey can be distinctly seen.

It received its earlier name of Constantia from the Roman emperor Constantius Chlorus (‘the pale’),—the father of Constantine the Great,—and who is believed to have fortified it early in the fourth century, about the year A.D. 305. Both the emperor and the town itself should be of interest to us: for, not only has the town been frequently held by the English, but his Cæsar it was who succeeded in re-uniting Britain to the Roman Empire, and he met his death at York, during an expedition against the Picts, in July, A.D. 306. Thus, as Mr. Ruskin says, “Constantius, invading us from Boulogne, ended the last effort of Britain for her island independence, and founded at York the undivided empire of Constantine over the Western and Eastern world.”²

The chief object of interest in the town, as may be judged from the four following pencil-drawings by Mr. W. Hackstoun, is the fine Gothic cathedral church, whose foundation dates from the eleventh century.

- (a) DISTANT VIEW OF THE TOWN AND CATHEDRAL, FROM THE EAST.
- (b) SIMILAR VIEW FROM THE WEST.
- (c) THE SAME FROM THE NORTH-WEST.

¹ *Loc. cit.*, Preface, p. xii.

² ‘*Verona, and other Lectures*,’ p. 95.

(d) NEAR VIEW OF THE CATHEDRAL OF NOTRE DAME.

No part of the original building now exists, and the present structure belongs chiefly to the early part of the thirteenth century. It is generally considered "one of the finest ecclesiastical edifices in Normandy."

In its general architecture it is regarded by Mr. Ruskin as notable, since, "from the Cathedrals of Caen and Coutances, the course is straight to the Gothic of Chartres, and Notre Dame of Paris; and thence forward to all French and English noble art, whether ecclesiastical or domestic."¹

Several of its details, of which Mr. Ruskin made drawings, are referred to in 'The Seven Lamps of Architecture,' and are there figured. See, for instance, respecting the Gothic roses sculptured on the roof, chapter iv of that work, § 22; and the engraved drawing of one of the carved capitals on Plate xiii, and of the window tracery on Pl. iii, fig. 4. Also, with regard to the clustered columns, see 'Modern Painters,' Vol. I, p. 97.

With regard to the spires, and the perfect revelry of pinnacles which grace the towers, which constitute so delightful a characteristic of this cathedral, Mr. Ruskin observes—"At the English cathedrals of Lichfield and Salisbury, the spire is seen in great purity, only decorated by sculpture: but I am aware of no example so striking in its entire simplicity as that of the towers of the cathedral of Coutances, in Normandy. There is a dispute between French and English antiquaries as to the date of the building, the English being unwilling to admit its complete priority to all their own Gothic. But I have no doubt of this priority myself . . . I believe the French nation was, in the twelfth and thirteenth centuries, the greatest in the world; and that the French not only *invented* Gothic architecture, but carried it to a perfection which no other nation has approached, then or since. But, however this may be, there can be no doubt that the towers of Coutances, if not the earliest, are among the very earliest examples of the fully-developed spire. I have drawn one of them carefully (Fig. 11 in the volume), and you will see immediately that they are

¹ 'Modern Painters,' Vol. IV, p. 366.

literally domestic roofs with garret windows, executed on a large scale, and in stone. Their only ornament is a kind of scaly mail, which is nothing more than the copying in stone of the common wooden shingles of the house-roof; and their security is provided for by strong gabled dormer windows, of massy masonry, which, though supported on detached shafts, have weight enough completely to balance the lateral thrusts of the spires. Nothing can surpass the boldness or the simplicity of the plan; and yet, in spite of this simplicity, the clear detaching of the shafts from the slope of the spire, and their great height, strengthened by rude cross-bars of stone, carried back to the wall behind, occasion so great a complexity and play of cast shadows, that I remember no architectural composition of which the aspect is so completely varied at different hours of the day. But the main thing I wish you to observe is, the complete *domesticity* of the work; the evident treatment of the church spire merely as a magnified house-roof; and the proof herein of the great truth of which I have been endeavouring to persuade you, that all good architecture rises out of good and simple domestic work; and that, therefore, before you attempt to build great churches and palaces, you must build good house-doors and garret windows.”¹

Among the places of interest upon the coast not far distant are St. Malo and the well-known island of Mont St. Michel, on the shore of the bay to which it lends its name. The following pencil sketches by Mr. Hackstoun serve to indicate, however slightly, the main character of these Norman fortress-towns, as features of architectural interest:

(a) THE RAMPARTS OF ST. MALO.

(b) ANOTHER VIEW OF THE SAME.

(c) MONT ST. MICHEL: WITH THE ISLAND OF TOMBELAINE.

The picturesque sea-port of St. Malo stands upon a rocky promontory, which not long ago formed one of the numerous islands lying scattered in the bay of St. Michael. It receives its name from St. Maclou, a monk who was born in Wales in

¹ ‘*Lectures on Architecture and Painting*,’ pp. 44-6.

the early part of the sixth century, and who became a bishop of note in Normandy. The church in Rouen which bears his name (previously alluded to),¹ was dedicated to this saint.

The strongly-built castle, with its highly characteristic turrets, was erected during the fourteenth and fifteenth century, the embattled rampart walls, which protected the island from the ravages of the high tides to which the locality is subject, having been added in the following century.

Mont St. Michel is the name attached to an isolated rock of granite, of geologically very ancient formation,—an island stronghold, whose top at one time was surmounted by a pagan temple. It is now connected with the mainland by a causeway.

Early in the eighth century a Benedictine monastery was founded here: the attached church, dedicated to the Archangel Michael, the patron saint of high places, dating from the twelfth century. The knightly order of St. Michael was founded by Louis XI, in the year 1469; and it is interesting to know that the very similar island of the same name on the coast of Cornwall was one of the foreign dependencies of this monastery. The monastic fortress, which has many times been fought for, was at one time attached to the bishopric of Coutances, under a lease granted in former years to the bishop of that influential city.

TOURS.

“All the triumphs of Art which man can commonly achieve are only truly crowned by pure delight in natural scenes themselves, and by the sacred and self-forgetful veneration which can be nobly abashed, and tremblingly exalted, in the presence of a human spirit greater than his own.”—*Address at Cambridge*, p. 27.

This populous city upon the Loire is of much historic interest in association with St. Martin, who was for thirty years the highly-esteemed bishop of the diocese in the fourth century.

¹ *Vide supra*, p. 419.

He is also the patron saint of Lucca;¹ but it is around Tours, where he lived and was buried that, after living an exemplified life as an officer in the Roman army, his history is enshrined. For Mr. Ruskin's account of his life the reader is referred to 'The Bible of Amiens,' pp. 23-33.

Its situation is admirably shown in the two engraved views in Turner's 'Rivers of France' series, in one of which the Cathedral stands out picturesquely in the distance, while in the other it is seen more closely from the Faubourg St. Symphorien. A third view from the same hand is reproduced in 'Modern Painters,' Vol. V, Plate 73.

Its interesting Cathedral, often alluded to by Mr. Ruskin, was built chiefly in the twelfth to the sixteenth centuries, and its beautiful façade is remarkable for the fine balance of the unsymmetrical decoration which is lavished upon it.

Few, however, of the worthy examples of fine French Gothic architecture which graced the old streets of Tours have been saved from the hands of the despoiler; and almost the only records of a few of them are in the delightful drawings by Samuel Prout, which we have already referred to, and three of which we will next consider.

THE 'PORTE ST. MARTIN.' *Lithographic Drawing by S. Prout.*

This subject forms the frontispiece to the artist's series of 'Sketches in France, Switzerland, and Italy,' which Mr. Ruskin has so highly praised. These drawings on stone were made in about 1830, and are among Prout's finest works. "The drawings of Prout have a peculiar character, which no other architectural drawings ever possessed, and which no others ever can possess: because all Prout's subjects are being knocked down, or restored,—and Prout did not like restored buildings any more than I do. There will never be any more Prout drawings."²

Although this artist produced many charming drawings in water-colour, which are very greatly to be esteemed, they are valuable rather for the fine line-composition of the work than for their colour. For, "Prout is not a colourist, nor, in any

¹ See page 364.

² 'The Two Paths,' § 60.

extended or complete sense of the word, a painter. He is essentially a draughtsman with the lead-pencil, as Dürer was essentially a draughtsman with the burin, and Bewick on the wood-block; and the chief art-virtue of his work is the intellectual abstraction which represents many features of things with few lines."¹ This characteristic feature in all Prout's work is further analysed by Mr. Ruskin in the continuation of the paragraph in the volume quoted from.

The drawing of this interesting old gateway forms a typical instance of the ruthless destruction that has been going on. At the time the drawing was made it was occupied as a dwelling-house, but the disfiguring placards posted upon it, one of which is headed with the fatal words "À vendre," foretell its impending doom. It is no longer in existence.

LA HALLE DU BLÉ. *Lithographic drawing by Samuel Prout.*

"Whereas in former days it was customary for churches to be built rather out of corn-markets, as in the case of Or San Michele at Florence,² in France churches are constantly [being now] turned into corn-markets. We in England are content with turning castles into cow-houses³. . . [Similarly] the most beautiful Norman church in Chartres is a hay-loft at this moment. Such the holy zeal of the Catholic world, going pettyfogging about in proclamation of its Immaculate Conception!" (etc.).⁴

This edifice was built in the fifteenth and sixteenth centuries, and was dedicated to St. Clement. Little of the desecrated structure remains, from which its former architectural beauties can now be judged.

THE CHURCH OF ST. SYMPHORIEN. *Lithograph by Samuel Prout.*

The suburb which receives its name from this church is on the opposite bank of the river from Tours. In this excellent drawing by Samuel Prout the exterior of the building is shown

¹ 'Prout and Hunt,' (large edition), p. 28; and see page 404, here.

² See pages 334-40.

³ Written respecting a picture of ruins by Turner, described by Mr. Ruskin in the Marlborough House Catalogue, 1856, p. 30.

⁴ 'The Stones of Venice,' Vol. III, p. 267 (in the small edition, Vol. II, p. 127),—written in 1879.

representing one of the portals of this ancient church.

MONTAGNE ST. AIGNAN: AND THE CHURCH OF ST. AIGNAN.

Two Pencil-drawings (1881) by Frank Randal.

About thirty-five miles to the east of Tours lies the town of St. Aignan - Noyers, with its ruined castle,—in which are still preserved among the relics of its art-treasures of the past a handsome Greek sarcophagus,—and its beautifully laid out gardens. Its church, shown in the second of these two drawings, is now used as a theatre.

POICTIERS.

“The proper subject of Sculpture is the spiritual power seen in the form of any living thing, and so represented as to give evidence that the Sculptor has *loved the good of it, and hated the evil.*” — ‘*Aratra Pentelici*’, § 115.

Apart from the architectural peculiarities of the chief buildings of this city, the place is one whose historical associations render it of national interest to us, as from early times Poitou, of which it is the capital, formed one of the possessions of the Kings of England who were its dukes until the year 1371, in the reign of Charles the Fifth of France,—that is fifteen years after the victorious battle which took place from within its walls under Edward the Black Prince.

There are evidences of a settlement here in the times of the Druids, long before the Roman occupation, when it became a city of the Pictavi, on the site of the Gallic town Limonum, and received its modern name Poitiers.

The architecture of the town has many characters which are peculiar to it almost alone. This is, perhaps, especially the case with the Church of Notre-Dame-la-Grande, of which Mr. Ruskin had a very fine series of drawings made, and which we will next consider. In common with some of the other interesting Romanesque edifices of this ancient town, this church, with its remarkable rounded towers, is of very early foundation, though not so early as the ‘Temple’ of St. Jean,

and it is worthy of a much more ample description than can be at present devoted to it. There is, probably, no other church which offers to the student so many curious features belonging to this restricted school of architecture.

STUDIES OF SCULPTURAL DETAILS ON THE FAÇADE OF THE CHURCH OF NOTRE-DAME-LA-GRANDE. *Pencil drawings by Frank Randal.*

- (a) MERCY AND TRUTH MEETING TOGETHER.
- (b) FOUR PROPHETS, — above the arch on the Northern side.
- (c) AN EVANGELIST, — in the Bay of the Lower Arcade, on the North side of window.
- (d) AN APOSTLE: AND BAY OF THE LOWER ARCADE, on the South side of window.
- (e) ST. PETER, — in the Bay of the Upper Arcade.
- (f) GROTESQUE ANIMAL COWERING UNDER THE EMBLEMS OF THE SACRAMENT (? CORN - SHEAVES AND CHALICES), — in the Arcade on the North side of the Western doorway.
- (g) THE TREE OF JESSE, — on the North side above the Western doorway.
- (h) MOULDING, — Western doorway.
- (i) A SIMILAR MOULDING, — Ditto.
- (j) THE ANNUNCIATION.
- (k) THE VISITATION.
- (l) THE NATIVITY.
- (m) SUBJECT (ST. JOSEPH?) FOLLOWING THE NATIVITY.
- (n) ADORATION OF THE KINGS, — Porte Saint Michel.
- (o) THE TEMPTATION: AND NEBUCHADNEZZAR.
- (p-u) SIX CARVED CAPITALS.

“If you want to study round-arched buildings, do not go to Durham, but go to Poitiers, and there you will see how all the simple decorations which give you so much pleasure, even in their isolated application, were invented by persons practised in carving men, monsters, wild animals, birds, and flowers, in overwhelming redundancy; and then trace this architecture forward in central France, and you will find it loses

nothing of its richness—it only gains in truth, and in grace, until just at the moment of transition into the pointed style, you have the consummate type of the sculpture of the school given you in the west front of the cathedral of Chartres.”¹

This highly interesting Church,—which is described by a recent French writer as being “une des plus belles cathédrales de cette époque que l’on a appelée *l’époque romane*,”—is of earlier structure than the Cathedral Church of St. Pierre, which it excels in many respects. The remarkable decoration of the venerable façade is extremely rich, being covered with sculpture from the top to the bottom. These elaborate carvings were executed in the middle of the twelfth century, and are peculiar in the strong resemblance of the quaint grotesqueness of the symbolic use of animal forms, mingled with floral, and interlaced ornament, to the devices upon the illuminated borders and the initial letters of the Visi-Gothic manuscripts of this period. At the same time they are strongly suggestive of the Byzantine character, in regard to their form, and to the treatment of the symbolism which is employed. In the designs of some of the capitals, there is a striking resemblance to those at St. Mark’s at Venice, and those of Sta. Sophia at Constantinople. Mr. Ruskin has drawn attention to the fact that the chopped Norman arch, and the fringe, come alike from the head of Athena; and that the foliation and drapery (peplus) come also from Greece. “What the Norman’s made of the Gorgon may be seen on Iffley Church”². . . The Normans lacked the capacity for any but the rudest and most grotesque sculpture, but the carved work at Poitiers is to be examined and praised as Gallic-French, not Norman work . . . Whatever constitutional order or personal valour the Normans enforced, or taught, among the nations they conquered, they did not at first attempt with their own hands to rival them in any of their finer arts: but used both Greek and Saxon sculptors, either as slaves, or hired workmen, and they therefore more or less chilled and degraded the hearts of the men thus set

¹ ‘*The Two Paths*,’ § 33. ² From Mr. E. T. Cook’s report of one of the Oxford lectures delivered in 1884,—see ‘*Studies in Ruskin*,’ p. 238.

to servile, or at the best, hireling labour.”¹ On the Norman zig-zag, the Greek egg-and-arrow moulding, which are here so freely used, and the twelfth century floral cornices, see pages 119-21, of the work just quoted from.

CAPITAL OF A COLUMN IN THE TEMPLE OF ST. JEAN. *Pencil drawing by F. Randal.*

This temple is the oldest edifice in Poitiers, and one of the most ancient Christian monuments in France, dating from probably the sixth or seventh century. It appears to have been at one time a Baptistery. The entire building measures only some forty feet by twenty-five. Upon three sides of it, both outside and in, there is an arcading of circular arches and columns, one of the mutilated capitals of which is represented in this drawing.

STUDIES OF SCULPTURE IN THE CHURCH OF SAINT HILAIRE.

Two Pencil drawings (1883) by F. Randal.

(a) CAPITAL IN THE APSE. (b) CORNICE CAPITALS OF SAMÉ.

The Church of St. Hilaire was founded in the eleventh century, in honour of St. Hilary, the Bishop of Poitiers, who, in the middle of the fourteenth century, went into Lombardy to denounce the Arian heresy, and became the patron saint of Parma, where he died. The apsidal end of the church is supported upon eight lofty columnar piers, some of the capitals of which are here represented.

THE OCTAGONAL TOWER OF SAINT RADEGONDE. *Pencil drawing by F. Randal.*

The Abbey Church of St. Radegonde contains the shrine of Saint Radegunda, the daughter of the King of Thuringia, who lived in the sixth century. She was renowned for the devotion of her life to deeds of charity, and founded a convent here in Poitiers, where she ministered to the sick. The old crypt in which her body was buried in the year 587, is greatly resorted to by devotees in the month of August, during which she died, and who now bring their sick to visit the empty coffin of black marble, which they thus venerate as a sacred relic.

¹ ‘The Pleasures of England,’ Lecture iii, (‘The Pleasures of Deed’), pp. 117-8.

AUXERRE.

“There is a charm and sacredness in street architecture which is wanting to even that of the temple.”¹—‘*Lectures on Architecture and Painting*,’ § 49.

The old Roman station Autricidorum (or Autissiodorum), now called Auxerre, is the capital town of the Department named after the river Yonne, upon whose banks it is pleasantly situated. Beyond its ancient buildings and its wine trade there is little to render it especially attractive to the ordinary tourist; but to the lover of picturesque old-fashioned street architecture, it is full of interest. Its three principal churches are conspicuous enough when seen from the river-side, the massive structure of the cathedral, especially, being a most prominent feature.

THE CATHEDRAL AND TOWN, FROM THE RIVER. *Water-colour drawing by Thomas M. Rooke.*

This view is taken from the towing-path of the Yonne, which joins the Seine some fifty miles lower down, and affords the chief means of conveying fire-wood, charcoal, wine, and other products from the district to the French capital, more than a hundred miles distant down the river.

The Cathedral, dedicated to St. Stephen, was, for the most part, built during the 13th to the 15th centuries; but the northern tower was not completed until a century later, and the southern one remains unfinished. In the interior there is much that is noteworthy, including some fine glass, of which a study from one of the windows will receive attention presently.

The church whose spire is seen to the right of the cathedral was formerly connected with the now detached portion of the abbey building the red-tiled roof of which rears itself above the more distant cathedral, from its higher ground. The nave has, however, been demolished, and the building has been

¹ For an explanation of this trite observation, see the context from which it is extracted.

transformed into a hospital. In the old crypt below the eastern end — which is of the early part of the eleventh century — is the tomb, hollowed out of a massive block of stone, of St. Germain — who was bishop of Auxerre early in the sixth century, and whose association with St. Geneviève, among other incidents of his life, has furnished many interesting stories, some of which have been related by Mr. Ruskin.¹

STUDY OF SCULPTURE ON THE WEST FRONT OF THE CATHEDRAL. *Water-colour drawing (1886) by Thos. M. Rooke.*

In this alto-relief the emblematic figures of Philosophy, Pedagogy, Medicine, and Theology, are represented between the canopy tops of the panels upon the southern doorway, including the upper part of the representation of the story of David and Bathsheba. The elaborate sculpture, of which this is but a fragment, was executed in the thirteenth century; and though considerably damaged, sufficient remains to testify to the beauty of the design, and the perfection of the execution.

RUE FÉCAUDERIE. *Water-colour drawing by T. M. Rooke.*

This is an excellent example of an ordinary old-fashioned street of shops, such as may commonly still be seen in many of the picturesque old towns of France. As observed by Mr. Ruskin, and here so well illustrated, “the intricate grouping of the roofs of a French city is no less interesting than its actual streets; and in the streets themselves the masses of broad shadow which the roofs form against the sky are a most important background to the bright and sculptured surfaces of the walls.”² It is this delightful play of light, producing such beautifully varied colours, which charms and exhilarates the general observer,—he knows not how,—but which the artist consciously enjoys, with true understanding of the subtlety of the lovely transitory effects which it is his delight to seize, and, so far as it is within his power, to place on record.

The corner shop, with its Renaissance painted wood-carving, is that of a barber, the signs of whose trade are hung outside

¹ See, for instance, ‘*Our Fathers have told us*,’ p. 45. ² ‘*Lectures on Architecture and Painting*,’ p. 37; and, respecting the architectural value and picturesqueness of roofs, see §§ 16 and 17.

on brass brackets. With regard to the embellishment of such dwelling-houses, Mr. Ruskin has philosophically observed, that "the best wooden decoration of the middle ages was in shop fronts . . . [or rather] in *house* fronts, of which the shop was a part, and received its natural and consistent portion of the ornament. In those days men lived, and intended to live *by* their shops, and over them, all their days. They were contented with them, and happy in them: they were their palaces and castles. They gave them, therefore, such decoration as made themselves happy in their own habitation, and they gave it for their own sake. The upper stories were always the richest, and the shop was decorated chiefly about the door, which belonged to the house more than to it. And when our tradesmen settle to their shops in the same way, and form no plans respecting future villa architecture, let their whole houses be decorated, and their shops too, but with a national and domestic decoration." With regard, however, to the modern system of shop advertising—and "the only living Art now left in England is that of advertising"!—of self-assertion, by the "shouting of names down the street from the upper stories, how much better for our tradesmen it would be, how much happier, how much wiser,—to put their trust upon their own truth and industry. It is curious, and it says little for our national probity on the one hand, or prudence on the other, to see the whole system of our street decoration based on the idea that people must be baited to a shop, as moths are to a candle! . . . Yet it does not follow that because it would be a folly to decorate the house-fronts of Gracechurch Street [in London], that it would be equally so to adorn those of some quiet provincial town. The question of greatest external or internal decoration depends entirely on the conditions of probable repose." (etc.)¹

The man in the 'blouse'² is in the act of washing the road

¹ 'The Seven Lamps of Architecture,' Chap. IV, §§ 20, 19, and 23; and see the context. ² Mr. Ruskin has remarked upon the appearance presented

by the British artisan in general, in contrast with that of the workmen on the continent, in their habitual working costume. There the rational habit of wearing a loose, washable, extra garment over the ordinary costume, is most generally adopted:—"It is the blue blouse which hangs freely over their

in front of his house by catching the water flowing down the gutter from the town mains, in his wooden shovel, and dispersing it over the roadway. The system of street-cleaning in France being very thorough, and all facilities being provided by the authorities, the co-operation of each householder is enforced, and daily attended to in this manner.

RUE PHILIBERT-ROUX. *Water-colour drawing by T. M. Rooke.*

The view here shown is looking down the street towards the buttress pinnacles of the Cathedral apse. The remark on page 436, respecting the charming contrast of colour between the red of the tiled roofs and the blue sky, with the subtle combination of these colours in the purple shadows, is here further well illustrated: while the simplicity and quietude of the street add much to the effectiveness of the scene.

frames, keeping them sufficiently protected from cold and dust; but here, it is a shirt, open at the collar, very dirty, very much torn, with ragged hair, and a ragged coat, and altogether a dress of misery." Mainly for this reason, *our* working-men, thus miserably attired, rapidly lose all self-respect, and at once become apprehensive of the disdain of those whom they recognize as their superiors in most respects; and, instead of being "associated with the upper classes, more happily for themselves, [Mr. Ruskin adds] as I have watched them walking through the Louvre, and as I have seen them, in their times of recreation, walking through the gardens of all the great cities of Europe,—apparently less ashamed of themselves, and more happily combined with all the upper classes of society than they are here, our workman, somehow, always keep out of the way, both at such institutions and at church. The temper abroad seems to be, while there is a sterner separation and a more aristocratic feeling between the upper and the lower classes, yet just on that account the workman confesses himself for a workman, and is treated with affection. I like especially the habit of wearing a *national* costume. I believe the national costume of work in Switzerland to be at the root of what prosperity Switzerland yet is retaining. I think, for instance, although it may sound rather singular to say so, that the pride which the women take in their clean chemise sleeves, is one of the healthiest things in Switzerland, and that it is operative in every way on the health of the mind and the body, their keeping their costume pure, fresh, and beautiful."—Extracted from '*The Report of the Select Committee on Public Institutions*,' ordered by the House of Commons to be printed, 27th. March, 1860; and re-printed in '*On the Old Road*,' Vol. I, *passim*, pp. 595-8.

AVALLON.

“There is no goodness in art which is independent of the power of pleasing: [and] all good art has *the capacity of pleasing*, if people will attend to it,—there is no law against its pleasing, but, on the contrary, something wrong, either in the spectator or the art, when it ceases to please.”—‘*Lectures on Architecture and Painting*,’ p. 9.

Between thirty and forty miles from Auxerre is the delightfully situated town of Avallon. It is spread out upon the hill-side of the romantic valley of the little river Cousin, which joins the Cure, and flows into the river Yonne, which gives the name to the province, not far from Auxerre. Its situation and natural surroundings may be judged of from the sketches by Mr. Rooke arranged among the ‘Landscapes’ in the collection. The town is of Roman foundation, its name in the time of the Empire being Aballo.

Its churches, especially that of St. Lazare, are of interest chiefly for the strikingly original sculptured work with which they are decorated. The following drawings of details serve to represent the character of some of the carvings in the churches of the town and its immediate neighbourhood:—

- (a) SCULPTURAL SCROLL-WORK ON THE PORCH OF ST. LAZARE.
Pencil drawing (October, 1882) by F. Randal.
- (b) PART OF A COLUMN AT ST. LADRE CHURCH. *Water-colour drawing (1882), by W. G. Collingwood.*
- (c) NESSUS AND DEIANIRA: SCULPTURE ON PORCH OF SAME.
Water-colour sketch by the same artist.
- (d) WOOD-CARVING IN THE CHURCH OF MONTRÉAL, YONNE.
Water-colour drawing (November, 1882) by F. Randal.

In drawing (a) a portion of the carved stone-work of the south-west portal of the church of St. Lazare is very carefully delineated, the ornamentation being of an extremely delicate and graceful nature.

The column represented in the second subject (b) is most unusual, both in its form and in the sculptured pattern which

covers it. It is a spiral pillar of stone, and completely clothed, as it were, with chain-armour: the intricate pattern of the finely sculptured chain-mail is analysed diagrammatically on the drawing.

The subject of the sculpture shown in drawing (*c*) affords an instance of the use of a mythological Greek legend in a manner which is almost inexplicable, the tragic story having, apparently, no secondary significance whatever. But, although "the first five hundred years after Christ saw the extinction of Paganism . . . in the deeper sense nothing that once enters the human soul is afterwards extinct in it: and every great symbol and oracle of Paganism was still understood in the middle ages." By way of illustration, Mr. Ruskin refers to this particular subject, of which he also had just made a drawing—"from the twelfth-century porch of Avallon,—the sculptures [being] of Herodias and her daughter on the one side, and of Nessus and Deianira on the other: [although] Paganism, as a formal worship, may be considered as significantly closing with the destruction by St. Benedict and his disciples of the temple of Apollo on Monte Cassino. [Hence it is that we have the establishment of the monastic order of Benedictine monks, which spread so extensively throughout our own country]. All the idolatry of the world, in the sense of misdirected faith, was recognized by the first instincts of Christianity, as worship of Baal,—worship of the sun by day, of the moon by night, as the vital powers of nature, instead of God. And the darkening of the sun and moon on each side of the Cross, in symbolical representations of the Crucifixion [see page 91, here] is not, I believe, meant to express only the temporal affliction of them, but the passing away of the spiritual power. In the Benedictine sign given on Monte Cassino, you have the true beginning of those ages—dark, as they have so long been called—in which the Apolline oracles, and inspiration, pass away; and which are *ended* by the resuscitation of Paganism under the same symbol, as I pointed out many a year ago,¹—when the 'Dispute of the Sacrament' [see pages 200-1, here],

¹ 'Lectures on Architecture and Painting,' §§ 125-7.

and the 'Choir of Parnassus' were painted side by side, in the same chamber of the Vatican."¹ The story is connected with the life of Hercules, whose wife, Deianira, being entrusted to the centaur Nessus to be carried across the river Evenus, which Hercules meanwhile fords, is nearly run away with by Nessus, whom Hercules at once shoots with a poisoned arrow. The poisoned blood of Nessus, in which Deianira subsequently steeps her husband's garment, in malignant jealousy, causes his death: and, she, in her remorse, then puts an end to herself. The moral of the romance is the dire effects of Jealousy, which Dürer so strikingly represents in his fine etching of a similar legend, or allegory, — a fine impression of which has been included by Mr. Ruskin in this collection.

The quaintly conceived lions, quarrelling over a bone, which forms the subject of the carving represented in drawing (*d*), are distinctly of the 'chimæra' type, with the line of hair down the back, but with a proper lion's tail instead of a dragon's, and without the goatish monstrosity. It is an early-sixteenth century carving, forming an adjunct to one of the choir-stalls in the Church of Montréal, a few miles from Avallon, — the work of the brothers Rigoley, who lived in the further distant village of Nuits-sur-Armançon, and who executed the work in the year 1522.

THE VALAIS.

"Of all embellishments by which the efforts of man can enhance the beauty of natural scenery, those are the most effective which can give animation to the scene, while the spirit which they bestow is in unison with its general character." —
'The Poetry of Architecture,' p. 9.

In the midst of the Upper Valais, through which the Rhone pursues its rapid course towards the deep blue Lake of Geneva, lies the thrifty town of Brieg, surrounded by some of the grandest Alpine scenery in Switzerland.

¹ *'Verona and other Lectures,'* pp. 128-9: and see the context.

The character of the architecture here is, of course, very different from any that we have been previously considering.

THE LOWER CHURCH AT BRIEG. *Water-colour drawing by T. M. Rooke.*

This strangely plain building—the church of the Jesuits—is used as a chapel-of-ease for daily service, instead of the distant church belonging to the town, which, very curiously, is situated at Glys, an outlying village, and which is connected with the town by a straight road, having a fine avenue of poplars of about a mile in length. The steeple of the church is surmounted by a curious tinned belfry, which is characteristic of the local industry, and a further example of common work in this metal is seen in the painted arum of beaten tin-sheet which surmounts the vase of the fountain, in the centre of the large square in which the church is situated.

THE LOWER PORTION OF AN OLD HOUSE AT BRIEG. *Water-colour drawing by T. M. Rooke.*

This serves to illustrate the type of building which forms the home of the inhabitants in the old streets of the towns in Switzerland as distinguished from the picturesque chalets built for their residence among the mountains, an example of which is given in the next drawing. Here the domestic architecture, if it can be dignified by the term, is of the plainest construction of plastered walls, contrasting strikingly with the beauty of the balconied wooden structures that grace the mountain slopes.

OLD CHÂLET AT SIERRE. *Water-colour drawing (1884) by T. M. Rooke.*

The extremely picturesque town of Sierre, about five and twenty English miles down the Rhone from Brieg, is situated upon a hill, which is luxuriantly clothed with vegetation, and surrounded by vineyards, productive of good wine, and mulberry plantations, for the culture of silk. Here we may see the Swiss ch  let at its best; and the loveliness of the natural surroundings is greatly enhanced by the simple architecture of these timber-built dwellings.

In this drawing we have delightfully presented before us an example of the happy combination of practical utility in subser-

vience to local climatic circumstance, with rustic picturesqueness in close connection with the more lasting requirements of civic and ecclesiastical conditions. "The derivation of the Greek types of form from the forest-hut, is too direct to escape observation; but sufficient attention has not been paid to the similar petrification, by other nations, of the rude forms and materials adopted in the haste of early settlement, or consecrated by the purity of rural life. The whole system of Swiss and German Gothic has thus been most characteristically affected by the structure of the intersecting timbers at the angles of the chalet. This was in some cases directly, and without variation, imitated in stone, as in the piers of the old bridge at Aarburg; and the practice obtained—partially in the German after-Gothic, universally, or nearly so, in Switzerland—of causing mouldings which met at an angle to appear to interpenetrate each other, both being truncated immediately beyond the point of intersection," (etc.)¹

"Well do I remember the thrilling and exquisite moment when . . . I first encountered, in a calm defile of the Jura, the unobtrusive, yet beautiful front of a Swiss cottage. I thought it the loveliest piece of architecture I had ever had the felicity of contemplating: yet it was nothing in itself, nothing but a few mossy fir trunks loosely nailed together, with one or two grey stones on the roof; but its power was the power of association, its beauty that of fitness and humility . . . The cottage is beautifully national; there is nothing the least like it in any other country . . . and, wherever it is found, it always suggests ideas of a gentle, pure, and pastoral life."²

Thus, all perfect architecture, from the cathedral to the cottage, should be always relative to the purpose for which it is built, and adapted in design, materials, mode of construction, and all other respects, to the uses to which it is subservient, whether it be a national or a civic structure, a duomo for the general populace, or a domicile for a separate household.

¹ 'On the Old Road,' Vol. I, p. 45. ² 'The Poetry of Architecture,' §§ 38 and 43. On the relation of the architecture to the life of the Swiss peasant, and his climatic situation, see §§ 40-46; also compare 'Modern Painters,' Vol. IV, chap. xi, and Vol. V, chap. ix.

STAINED AND PAINTED GLASS.

“The finer the nature the more flaws it will show through the clearness of it; and it is a law of this universe that the best things shall be seldomest seen in their best form.” — ‘*The Stones of Venice*,’ Vol. II, p. 160.

The art of producing and staining glass is one of remote antiquity, having been practised by the Egyptians, the Phœnicians, and the Syrians (especially at Tyre), long before the imitation of gem stones by the Greeks for cameo cutting. The use of coloured glass for pictorial purposes commenced probably about the third century of the Christian era, in the form of mosaic-work, all the colours needed for such work being unobtainable so readily in natural stone and marble: but the material then was still opaque. The next advance took place in the tenth century, when the semi-transparent pieces of beautifully stained glass were used for filling in windows, in place of talc, or thin slabs of alabaster, parchment, paper, or silken material. It was some considerable time, however, before clear transparent glass was produced, it being far more difficult to obtain the colourless condition than the stained glass.

It is, therefore, natural to infer that the first application of coloured glass to windows was in the form of irregular pieces of the stained material fitted together in the style of mosaic-work. The worthy monk Theophilus, who lived, it is supposed, in the eleventh century, has recorded in his valuable treatise on the ancient methods of production of works of art, of all kinds, his first experience of the earliest known examples of coloured glass windows. “I approached,” he wrote, “the porch of holy Sophia [Constantinople], and beheld the chancel filled with every variety of divers colours, and showing forth the nature and utility of each. From which, having forthwith entered with unwatched footsteps, I filled up the store-house of my heart fully, out of all: which I have set forth with clearness. But since the practice of this kind of embellishment cannot be of quick apprehension, like a diligent inquirer, I have greatly

laboured to inform myself, by careful experiment and all methods, what invention of art and variety of colour may beautify a structure, and not repel the light of day and the rays of the sun.”¹

The quite distinct method of *painting* upon clear glass was a later out-come of the added shading of portions of the shaped tesserae, to suit the requirements of pictorial representation. Thus “the art of producing a picture,” as this monk’s translator adds, “by means of gradation of shadow, thereby forming combinations of light, shade, and colour, with the plate of stained or enamelled glass, subjected to this process,—was the first and great step taken in the art of glass-painting.”²

Nothing in the practice of art is more constantly and emphatically insisted upon by Mr. Ruskin than the necessity of fitness which should ever subsist between the subject intended to be represented by the craftsman, and the materials which he selects for its portrayal. This relation between subject and material is a fundamental principle underlying all art, and it is one the importance of which cannot be too often enforced, while it is still being so frequently ignored, or wilfully disregarded.³ With further regard to the principle as applied to painting on glass in particular, the reader is referred to Appendix XII, in the second volume of ‘The Stones of Venice’: while, with special reference to such application as is exemplified in the drawings executed for Mr. Ruskin, and here exhibited, the following extracts will suffice.

“The most vivid conditions of colour obtainable by human art are those of works in glass and enamel, but not the most perfect. The best and noblest colouring possible to art is that attained on an opaque surface, upon which the human hand can command any tint required, without subjection to alteration by fire, or other mechanical means . . . The delight which

¹ ‘*The Treatise of Theophilus, called also Rugerus, upon various Arts,*’ translated by Robert Hendrie, 1847, p. 117. According to some writers, Theophilus is supposed to have lived some centuries earlier, but it could scarcely be before the beginning of the eleventh century. For his interesting account of the methods of composing windows in his day, see pages 137-55 in the book quoted from. ² *Ibid.*, Notes to Book II, p. 186.

³ *Vide supra*, pp. 215-16.

we receive from glass-painting is one altogether inferior, and in which we should degrade ourselves by over indulgence.”¹

This may, perhaps, be best understood if we consider the essence of beauty with regard to colour, as described by Mr. Ruskin in general terms, apart from any special application of the principles to particular modes of its expression. We shall then see that the principles are axiomatic truths, which bear as directly upon the practise of glass-painting as if they had been formulated with a view to this application in particular.

“The first necessity of beauty in colour is *gradation*,—as the first necessity of beauty in line is curvature; and the second necessity in colour is *mystery*, or *subtlety*,—as the second necessity in line is softness. Colour ungradated is wholly valueless; and colour unmysterious is wholly barbarous. Unless it loses itself, and melts away towards other colours, as a true line loses itself and melts away towards other lines, colour has no proper existence, in the noble sense of the word. What a cube, or tetrahedron, is to organic form, ungradated and unconfused colour is to organic colour; and a person who attempts to arrange colour harmonies without gradation of tint is in precisely the same category as an artist who should try to compose a beautiful picture out of an accumulation of cubes and parallelopipeds. The value of hue in all illuminations on painted glass of fine periods depends primarily on the expedients used to make the colours palpitate and fluctuate; *inequality* of brilliancy being the *condition* of brilliancy, just as inequality of accent is the condition of power and loveliness in sound.”²

Of all the arts, the working of glass is that in which we ought to keep [two main] principles most vigorously in mind for we owe it so much, and the possession of it is so great a blessing, that all our work in it should be completely and forcibly expressive of the peculiar characters which give it so vast a value. These are two, namely, its *ductility* when heated, and *transparency* when cold, both nearly perfect. In its employment for vessels, we ought always to exhibit its ductility, and in its

¹ ‘*The Stones of Venice*,’ Vol. I, pp. 379-80.

² ‘*The Two Paths*,’

Appendix V. See also ‘*Lectures on Art*,’ §§ 179-80.

employment for windows, its transparency. All work in glass is bad which does not, with loud voice, proclaim one or other of these great qualities (etc.).

“In the case of windows, the points which we have to insist upon are, the transparency of the glass, and its susceptibility of the most brilliant colours; and, therefore, the attempt to turn painted windows into pretty pictures is one of the most gross and ridiculous barbarisms of this pre-eminently barbarous century . . . It appears, of late, to have considerable chance of establishing itself in England: and it is a two-edged error, striking in two directions; first at the healthy appreciation of painting, and then at the healthy appreciation of glass. Colour, ground with oil, and laid on a solid opaque ground, furnishes to the human hand the most exquisite means of expression which the human sight and invention can find or require. By its two opposite qualities, each naturally and easily attainable, of transparency in shadow and opacity in light, it complies with the conditions of nature; and, by its perfect governableness, it permits the utmost possible fulness, and subtlety, in the harmonies of colour, as well as the utmost perfection in the drawing. Glass, considered as a material for a picture, is exactly as bad as oil paint is good. It sets out by reversing the conditions of nature, by making the lights transparent and the shadows opaque; and the ungovernableness of its colour (changing in the furnace), and its violence (being always in a high key, because produced by actual light), render it so disadvantageous in every way, that the result of working in it for pictorial effect would infallibly be the destruction of all the appreciation of the noble qualities of pictorial colour.”¹

Although, since the revival of the art quite recently, examples evidencing some improvement in the colouration, with an un-

¹ ‘*The Stones of Venice*,’ Vol. II, pp. 392-3. A curious illustration in exact confirmation of the truth of this, is given by Mr. Ruskin in an appendix to ‘*The Two Paths*,’ (p. 222 of the large edition). It is in connection with Sir Joshua Reynolds’s disappointment with the realisation of his designs for the window in New College Chapel, Oxford, as described by himself. “I had frequently,” he said, “pleased myself by reflecting, after I had produced what I thought a brilliant effect of light and shadow on

doubted advance in the drawing of the figure, there are very few instances, if any, which can bear any comparison with the old work ; and, as Mr. Ruskin observes, "the modern attempts to produce finished pictures on glass result from base vulgarity. No man who knows what painting means, can endure a painted-glass window which emulates painters' work [as is so distinctly the case with that by Reynolds, referred to in the last footnote] ; but he rejoices in a glowing mosaic of broken colour, for that is what the glass has a special gift and right of producing¹. . In endeavouring to turn the window into a picture, we at once lose the sanctity and power of the noble material, and employ it to an end which it is utterly impossible it should ever worthily attain. The true perfection of a painted window is to be serene, intense, brilliant, like flaming jewellery ; full of easily legible and quaint subjects ; and exquisitely subtle, yet simple, in its harmonies. In a word, this perfection has been consummated in the designs, never to be surpassed, if ever

my canvas, how greatly that effect would be heightened by the transparency which the painting on glass would be sure to produce. It turned out quite the reverse." "Nothing," adds Mr. Ruskin, "can possibly be more curious, to my mind, than the great painter's expectations, or his having at all entertained the idea that the qualities of colour which are peculiar to opaque bodies could be obtained in a transparent medium ; but so it is." As a matter of fact, the extent of variation in the colours employed is so slight as to practically render the window a monochrome treatment in brown.

¹ *'The Two Paths,'* § 78. "Incidentally note, as a practical matter of immediate importance, that painted windows have nothing to do with chiaroscuro. There is a noble chiaroscuro in the variations of their colour, but not as representative of solid form. The virtue of glass is to be transparent everywhere. If you care to build a palace of jewels, painted glass is richer than all the treasures of Aladdin's lamp ; but if you like pictures better than jewels, you must come into day-light to paint them. A picture in coloured glass is one of the most vulgar of barbarisms, and only fit to be ranked with the gauze transparencies and chemical illuminations of the sensational stage. In coloured glass we have all the colours that are wanted, only we do not know either how to choose, or how to connect them ; and we are always trying to get them bright, when their real virtues are to be deep, mysterious, and subdued. We will have a thorough study of painted glass soon." (etc.) — *'Lectures on Art,'* § 186. The promised examination into the subject by Mr. Ruskin was not, unfortunately, accomplished.

again to be approached by human art, of the French windows of the twelfth and thirteenth centuries." ¹

As truly stated by a recent writer on the subject,—"In the revival of this art during the present century, the artists of France, Italy, Belgium, and Germany have taken the lead, and far surpass any efforts made by the English; yet, in the best of these, there is much that is unsatisfactory, and we think that neither in drawing, colour, nor solidity, do they bear any comparison with the best works of the fifteenth and sixteenth centuries; and this arises principally from an insufficient adoption of pot-metal in the masses of colour, a false idea that the numerous lead lines of the small pieces of glass in the mosaic method are antagonistical to the general effect,—the contrary we believe being certainly the case,—an insufficient use of large masses of shadow, and a too minute attention to the blending of the several local colours . . . It may, indeed, be taken as a general truth, that the blending of tints, unless in subjects very close to the eye, is to be avoided in stained glass; for it is simply labour thrown away: and the dark leaden lines with which the small pieces of glass are welded together, without any regard as to where they come, are also lost in the distance." ²

The many difficulties arising in the blending of the colours, by the mechanical means employed in the art, especially in connection with the firing process, is doubtless the cause of its degeneracy in later times. In the best period of the art, which continued for scarcely more than a century, the pure colours were obtained at once, and the small stained pieces of glass were applied in the mosaic manner, with great precision of effectiveness. As an able French authority has observed, "a great many of our French churches dating from the twelfth century contain coloured glass windows, which consist only of different compartments of glass, the ground of which is generally red, and this red glass [called 'galienum']

¹ 'The Stones of Venice,' Vol. II, pp. 393-4. On the introduction of "the glorious art of painting on glass," into the French and Italian Cathedrals, see 'On the Old Road,' Vol. I, pp. 54-5.

² 'Examples of Stained Glass, Fresco Ornament, (etc.) in Central Italy,' by J. B. Waring, 1858, pp. 5 and 6.

was so common then, and is now so rare, that it is only with regard to this fine red colour that we can truly consider the art of painting on glass as a secret now lost.”¹ This, which was written more than fifty years ago, is as true in the present day as at that time. It is noticeably the case that, what is generally wanting,—as in many of the finely designed windows of Burne - Jones,—is the addition of a deep ruby - red colour to give force to the beautiful olive-greens and violets, and thus enrich the whole.

“Infinite nonsense has been written about the union of perfect colour with perfect form. They never will, never can be united. Colour, to be perfect, must have a soft outline, or a simple one: and you will never produce a good painted window with good figure-drawing in it. You will lose perfection of colour as you give perfection of line. Try to put in order and form the colours of a piece of opal! The flaming may be more or less defined, as on a tulip leaf, and may at last be represented by a triangle of colour, and arrange itself in stars or other shapes; the spot may be also graduated into a stain, or defined into a square or circle. The most exquisite harmonies may be composed of these simple elements: some soft and full of flushed and melting spaces of colour,—others piquant and sparkling, or deep and rich, formed of close groups of the fiery fragments: perfect and lovely proportion may be exhibited in the relation of their quantities, infinite invention in their disposition; but in all cases their shape will be effective only as it determines their quantity, and regulates their operation on each other: points or edges of one being introduced between breadths of others, and so on. Triangular and barred forms are therefore convenient, or others [may be] the simplest possible; leaving the pleasure of the spectator to be taken in the colour, and in that only. Carved outlines, especially if refined, deaden the colour, and confuse the mind . . . Correggio or Rubens, Titian, Veronese, and especially Angelico, would have looked with infinite disgust upon the leafage and scroll-

¹ Le Vieil, '*De la Peinture sur Verre*,' p. 25, quoted by Mrs. Merrifield in her '*Arts of Painting in Oil, Miniature (etc.)*,' Vol. I, p. 175.

work which form the ground of colour in our modern painted windows." ¹

The leading principle involved in the fact that "all good subordinate forms of ornamentation ever yet existent in the world have been invented, and others as beautiful *can only* be invented, by men *primarily* exercised in drawing or carving the human figure," applies with even special force to Glass painting. "The least natural and most purely conventional ornament of the Gothic schools is that of their painted glass,—and do you suppose painted glass, in the fine times, was ever wrought without figures? We have got into the way of trying to make our modern windows of leaf diapers, and of strips of twisted red and yellow bands . . . but every casement of old glass contained a saint's history. The windows of Bourges, Chartres, or Rouen, have ten, fifteen, or twenty medallions in each, and each medallion contains two figures at least, often six or seven, representing every event of interest in the history of the life of the saint. But, you say, those figures are rude and quaint, and ought not to be imitated. So is the leafage rude and quaint, yet you imitate that. The coloured border pattern of geranium or ivy leaf is not one whit better drawn, or more like geranium and ivy, than the figures are like figures: but you call the geranium leaf idealized—why don't you call the figures so? The fact is, neither are idealized, but both are conventionalized on the same principles, and in the same way;² and if you want to learn how to treat the leafage, the only way is to learn first how to treat the figure . . . The less tractable a material is, the less of nature it should contain, until a zig-zag becomes the best ornament for the hem of a robe, and a mosaic of bits of glass the best design for a coloured window. But

¹ 'The Seven Lamps,' Chap. IV, §§ 38-9. ² In symbolic art there must always be conventionalism and abstraction, as a distinct aim. "The more *imitatively* complete the workman's art is, the less he will mean by it; and the ruder the symbol, the deeper is its intention . . . The moment of the decline of Greek art is accurately marked by its turning from abstract form to portraiture."—'Lectures on Art,' §§ 19 and 104; for the reason of this, see the context, and for further illustration, 'Modern Painters,' Vol. II, pp. 48-52; also 'Lectures on Architecture and Painting,' § 71.

all these forms of lower art are to be conventional only because they are subordinate:—not because conventionalism is, in itself, a good, or desirable thing. All right conventionalism is a wise acceptance of, and compliance with, conditions of restraint or inferiority:—it may be inferiority of our knowledge, or power,—as in the art of a semi-savage nation: or restraint by reason of material—as in the way the glass-painter should restrict himself to transparent hue, and a sculptor deny himself the eye-lash, and the film of flowing hair, which he cannot cut in marble. But, in all cases whatever, right conventionalism is either a wise acceptance of an inferior place, or a noble display of power, under accepted limitation: it is *not* an improvement of a natural form into something better, or purer, than nature herself.”¹

“And you may soon test your powers in this respect. Those old workmen were not afraid of the most familiar subjects. The windows of Chartres were presented by the trades of the town, and at the bottom of each window is a representation of the proceedings of the tradesmen at the business which enabled them to pay for the window.² There are smiths at the forge, curriers at their hides, tanners looking into their pits, mercers selling goods over the counter—all made into beautiful medallions. Therefore, whenever you want to know whether you have got any real power of composition or adaptation in ornament, don’t be content with sticking leaves together by the ends,—anybody can do that,—but try to conventionalize a butcher’s or a greengrocer’s shop, with Saturday night customers buying cabbage and beef. That will tell you if you can design or not³. . . The truth of decoration is never to be measured by its imitative power, but by its suggestive and informative power⁴. . . With inferior means, and average mental power, you must be content to give a rude abstraction; but if rude abstraction is to be made, think what a difference

¹ ‘*The Oxford Museum*’ (1859), pp. 85-6. See also pages 276 and 287, here. ² Further particulars of these windows are given in connection with the example provided here, page 454.

³ ‘*The Two Paths*,’ §§ 81-2. ⁴ ‘*Arrows of the Chace*,’ Vol. I, p. 211; and further, respecting the true principles of conventionalism, see the previous two pages.

there must be between a wise man's and a fool's; and consider what heavy responsibility lies upon you in your youth, to determine, among realities, by what you will be delighted, and among imaginations, by whose you will be led." ¹

CHARTRES CATHEDRAL.

THE UPPER PART OF THE THIRD WINDOW ON THE SOUTH WALL.

Water-colour drawing (1885) by T. M. Rooke.

STUDY OF THE RAM ('ARIES') IN THE ZODIAC WINDOW, ON THE SOUTH SIDE OF THE CHOIR. *By the same.*

The Cathedral of Chartres is remarkable, not only for the fine sculptures which grace its porches, but no less famous for the extraordinary quantity and high quality of coloured glass which it possesses in its windows—to the number of no less than one hundred and forty-six, and including one thousand three hundred and fifty subjects. They belong, for the most part, to the thirteenth century; the same period, that is, as the best of the fine windows in York Minster, the earliest of which date from the year 1200. It is known for certain that the manufacture of glass in France is as early as the ninth century, and in a chronicle of 1052, "a very ancient painted window," is spoken of as being then at Dijon, which had been removed from an earlier church.

This old glass is so extremely tough in substance as to be practically unbreakable. An authority on the subject, "De Caumont, says that he has seen children amusing themselves for a long time by throwing stones at thirteenth century glass, without managing to break it." ²

The names of the artists who produced this glass are for the most part unknown, but the first whose name has been recorded is 'Clement of Chartres, master-glazier,' as signed by him upon one of the windows in Rouen Cathedral, and there need be no doubt that much of the glass in his native town is of his production. At all events, this glass can scarcely be of earlier date than 1245, and it probably belongs to his time.

Here, then, at Chartres, as also at Bourges, and Amiens

¹ 'Ariadne Florentina,' § 112.
in 'The Pictorial Architecture of France.'

² Quoted by the Rev. H. H. Bishop,

Cathedrals, are series of large and costly windows, presented by the various guilds of the town, as the contribution of each trade and craft to 'Notre Dame'; giving evidence that 'religion' in the thirteenth and fourteenth centuries had taken a practical and vital hold upon the community. Thus, as already stated (see p. 452), the workmen liked to be represented in their churches, employed in their daily occupations: and even in the present day they may not unfrequently be seen in the churches, on their way to or from their shops, or the market, praying with their baskets at their side. In the lower part of these windows "we find builders, and stone-masons, carpenters, joiners, coopers, shoemakers, butchers, and rope-makers at their work; the blacksmith shoes a horse, the grocer and money-changer stand in their shops, the linen-draper measures out his wares to a customer. Such scenes are as historically interesting as from their freshness and naturalness they are artistically delightful." ¹

The large window shown in the first of these two drawings was presented by the associated shoemakers of the town. The subjects illustrated in the central panes form part of the history of the Virgin,—including the Death, the Apotheosis, and, finally, the Coronation of 'the Mother of God,' as the 'Queen of Heaven.'

In the construction of this window, long rods of iron were employed, stretched completely across the circular and quatre-foil panels, to keep the whole window rigid—a point constantly found lacking in later glass; and yet, as may be judged from this drawing, rendered quite invisible at a little distance.

In the second drawing one of the signs of the Zodiac is shown, in illustration of the curious fact that the ancient symbols of heathendom were still used in Christian edifices, although their significance was either lost, or perverted in meaning. Thus many of the 'signs' of the Zodiac were made to do service as Christian symbols, and the Ram (for instance), was changed into the 'Sacred Lamb,'—sometimes standing upon an altar, as representing the new order of vicarious sacrifice, the lamb

¹ Woltmann and Woermann's '*History of Painting*,' Vol. I, pp. 390-1.

not slain, but living, with the resurrection - banner, or simply a cross, — as in the ninth - century mosaic in the church of St. Praxedes at Rome, and the quite recent example which forms one of the subjects in the niches around the altar of Exeter College Chapel, at Oxford.

Respecting the connection to be traced between these “prismatic brightnesses of vitreous pictures, and floral graces of deep - wrought stone,” and the broad question of the sentiments which are usually associated with these specially consecrated edifices, “what,” asks Mr. Ruskin, so very pertinently, “is the purpose of all your decoration? Let us take an instance,—the most noble with which I am acquainted, the Cathedral of Chartres. You have there the most splendid coloured glass, and the richest sculpture, and the grandest proportions of building, united, to produce a sensation of pleasure and awe. We profess that this is to honour the Deity; or, in other words, that it is pleasing to Him that we should delight our eyes with blue and golden colours, and solemnise our spirits by the sight of large stones laid one on another, and ingeniously carved. I do not think it can be doubted that it *is* pleasing to Him when we do this; for He has Himself prepared for us, nearly every morning and evening, windows painted with Divine art, in blue and gold with vermilion: windows lighted from within by the lustre of that heaven which we may assume, at least with more certainty than any consecrated ground,¹ to be one of His dwelling - places: and, in every mountain side, and cliff of rude sea - shore, He has heaped stones one upon another of greater magnitude than those of Chartres Cathedral, and sculptured them with floral ornament,—surely not less sacred because living? Must it not, then, be only because we love our own work better than His, that we respect the lucent glass, but not the lucent clouds; that we weave embroidered robes with ingenious fingers, and make bright the gilded vaults we have beautifully ordained,² — while yet we have not considered the heavens, the work of His fingers, nor the stars of the strange vault which he has or-

¹ See ‘*The Crown of Wild Olive.*’ § § 62 - 4.

² See ‘*Time and Tide,*’ § 110.

dained? And do we dream that by carving fonts and lifting pillars in His honour—who cuts the way of the rivers among the rocks, and at whose reproof the pillars of the earth are astonished—we shall obtain pardon for the dishonour done to the hills and streams by which he has appointed our dwelling-place; for the infection of their sweet air with poison; for the burning up of their tender grass and flowers with fire; and for spreading such a shame of mixed luxury and misery over our native land,—as if we laboured only, that, at least here in England, we might be able to give the lie to the song, whether of the Cherubim above, or Church beneath—‘Holy, holy, Lord God of all creatures; Heaven AND EARTH are full of Thy glory’?”¹

AUXERRE.

LOWER PANEL OF THE ST. STEPHEN WINDOW IN THE CATHEDRAL. *Water-colour drawing (December, 1882), by Frank Randal.*

The coloured glass windows in this cathedral church of St. Etienne at Auxerre are in an excellent state of preservation, and belong chiefly to the thirteenth century. The window of which this is a portion appears, from its clean condition, to have been restored. It is evidently of quite an early period, being almost entirely mosaic-work of stained glass, with the slightest addition of lines and shade in brown enamel, in indication of the features, and the folds and embroidered hem of the drapery, in the manner commonly practised up to the end of the thirteenth century. These finishing touches were most probably added, together with the inscription at the top, after the window was put in its place, and the enamel, instead of being burnt in, merely varnished over, in accordance with one of the methods then in vogue.

The figure here delineated is the portrait of the bishop who was the donor of the window. He is represented without his mitre, holding a model of the window in his hands, as if in the act of devoting it to the church. The inscription above it indicates the fact of its being thus offered, though the name of the bishop is so abbreviated as to be scarcely decipherable.

¹ ‘*Lectures on Art*,’ §§ 62-4; and see §§ 60 and 61: also ‘*The St. George’s Guild*,’ p. 12.

It reads thus, in Gothic lettering, which appears to have been recently renewed :—‘BEATISSKNU EPISCOP’ : DEI · IN : HONORE ILLA : FECIT.’

FLORENCE.

PART OF A STAINED - GLASS WINDOW IN THE DUOMO. *Water-colour drawing (1887) by T. M. Rooke.*

The art of glass-painting became introduced into France, somewhat strangely, earlier than in Italy, although the Byzantine workmen employed doubtless had to pass through Italy on their way. Yet the designs were not infrequently imported into France from Italy.

The earliest stained glass in this Cathedral is of about 1294, but it is uncertain of what date this particular window is. As observed by Mr. Waring, in the account he gives of the ‘Examples of Stained Glass (etc.), in Italy,’ illustrated in that work, “the notices of the magnificent stained-glass windows of the Duomo [at Florence] are very meagre: some of them are merely stated to have been executed in 1434, by a Florentine artist, Domenico Livi da Gambassi, who had learnt the art at Lubeck. This may apply to the series of which an example is given in Plate II [which includes a very inferior copy of the right hand figure in this drawing], though that even appears to us improbable, and some of the subjects in the upper window of the transept are certainly of much earlier date. The entire series is remarkably rich in colour, and consists of the prophets and kings of the Old Testament, and the apostles and saints clad in most picturesque and striking costumes.”¹

This Francesco Domenico Livi di Gambasso, above referred to, was the most eminent master of the art then living, and he was called from Lubeck to Florence to *make* the glass for the Duomo, apparently in 1436, which was all painted, however, by Lorenzo Ghiberti (who lived till the year 1455), with the exception of one window, which was executed by Donatello.

The two figures here represented fill two of the lower panels of the central window in the absidal north transept. Their identity is uncertain, but by the turban of the one and the

¹ *Loc. cit*, p. 5.

fez-like head-dress of the other, they are evidently intended to portray eastern characters, — probably a prophet and a king of Israel.

These examples are typical illustrations of the early mosaic method of composition, as distinguished from the later *painted* glass. As described by another famous authority upon this and kindred subjects, Mrs. Merrifield, “the pieces of stained glass of which the early windows were composed, were small, and they were arranged in a kind of mosaic pattern. The next improvement consisted in forming pieces of stained glass into figures, the outlines and strong shades of which were afterwards formed with black, and fixed by the heat of the furnace. This kind of semi-painting afterwards gave place to painting on glass, properly so-called. This was executed in various ways.”¹

AARON, — IN THE CHURCH OF SANTA CROCE. *Water-colour drawing by T. M. Rooke.*

ST. BARBARA, — ANOTHER WINDOW IN THE SAME CHURCH. *By T. M. Rooke.*

In these two windows we have examples of painted glass, properly so-called: in the former instance, partly transitional — the lead lines crossing the face giving a rather bad effect, as of spectacles over the eyes, — while the latter is exceptionally elaborate in the fine finish of the lovely face, unspoilt by lead-work, and the graceful embroidered drapery.

The lead framing is, however, by no means always so injurious to the appearance generally, as might be supposed, as it separates the strong colours from one another, giving emphasis to the drawing, which has to be seen from a distance, and adds richness to the whole. As observed by the famous German critics Woltmann and Woermann, “even if the circumstance that each piece or pane in the picture can be only of one colour leads to certain inconveniences, — as, for instance,

¹ ‘*Original Treatises on the Arts of Painting*,’ by Mrs. Merrifield, 1849, Vol. I, p. lxxxiii. For the fully detailed account of the various ancient methods, recipes, and *modi operandi*, see from page lix to lxxxvii and 212-16 in this volume, and pp. 524-8, and 614-18, in the second volume.

to that appearance of spectacles which, when the glass-painter wishes to show the whites of the eyes, results from the lead framing by which he has to separate them from the rest of the face, — even if this is so, the consequences are not particularly disturbing. The lead lines themselves become a part of the drawing, and in the same way the iron horizontal rods, with which all large windows were divided into smaller fields, often became the cause of a corresponding sub-division of the compositions, and produce then the effect of dark lines worked into the border of each such sub-division. The unerring mediæval instinct of style was thus in all cases able to make a virtue of necessity.”¹

The first figure portrayed occurs in the window of the chapel in the eastern end of the church. Aaron, robed as high-priest, is shown wearing his ephod, breast-plate, and mitre, and bearing a golden censer in one hand and an incense-casket in the other. The scroll-like border of the back-ground of the figure contains conventionalized leaves, such as referred to on page 451.

The beautiful female figure within a painted Gothic canopy, in the second drawing, is apparently St. Barbara, holding her attributes — the cup and wafer in her right hand, and in her left the sword of her martyrdom, and wearing her tiara crown. As “the patroness of all who fight in a good cause” (to quote Mr. Ruskin), she became the patron saint of warriors and of armoury, and is especially associated with Mantua and Ferrara. Compare Dürer’s representation of this saint in his Prayer-book of the Emperor Maximilian, Plate II.²

This lovely panel is included in a window in another chapel, and is evidently somewhat later in date than the ‘Aaron,’ the colours as well as both the design and execution being of the finest quality.

¹ Woltmann and Woermann’s ‘*History of Painting*,’ Vol. I, p. 318.

² See the account given of this work in the ‘*Descriptive Catalogue of the Library*,’ of the Museum, p. 37; also the entire MS. note by Mr. Ruskin in the copy of the volume in the Library.

LANDSCAPE.

"Never force yourself to admire anything when you are not in the humour; but never force yourself away from what you feel to be lovely in search of anything better; and gradually the deeper scenes of the natural world will unfold themselves to you, in still increasing fulness of passionate power."—*'The Elements of Drawing,'* § 246.¹

It would be as difficult to define the limits of what, under the term of 'landscape,' is very generally taken to constitute a distinct branch of art, as is the case with such objects as are so vaguely and objectionably called 'still life.'² For, just as, under the last-named very unsatisfactory phrase, the application might be far more appropriately made to the portraiture of a sleeping child, or any representation of a sitting model, than to such inanimate objects as china tea-cups, vases, badly-used books, and fiddle-sticks, so a landscape may, conversely, be made to include almost anything under the sun. Which pictures by our greatest of landscape painters are we, for instance, to rank under such classification? Is 'The Deluge' to be considered a landscape: and are 'Crossing the Brook,' and 'The Bay of Baïæ' to be excluded from this category, because of the incidents in the foreground? or is the 'Tenth Plague'

¹ In the context Mr. Ruskin here, earnestly addressing artists especially, shows that in the contemplation of the beautiful things in the world around us, the difficulty really becomes how to choose from among "the multitude of melodious thoughts with which you will be haunted, — thoughts which will be noble or original in proportion to your own depth of character, and general power of mind . . . And every increase of noble enthusiasm in your living spirit will be measured by the reflection of its light upon the works of your hands."

² The term 'still-life' was, no doubt, originally applied to the representation of animate objects which actually had *ceased* to live, — including game, cut flowers, fruit, and the like, — and would be more accurately described as 'still *death*,' but that was evidently thought to be loathsome in idea. Yet, who can say where to draw the line, and determine, whether an un-boiled lobster, or a Stilton cheese, should be painted under such terminology, as we so frequently see. The fault lies really in the preference to study what is dead to the representation of active life.

to be brought under the term 'still-life'? Turner himself had to face this difficulty in devising the arrangement of his 'Liber Studiorum' subjects; and we know the results which attended so absurd a system as he attempted to formulate, for the purpose he had in view,—which simply amounted to an attempt to achieve the impossible.

Here no attempt whatever is pretended to in any way limit the use of the designation 'landscape,'—which, if it is to be used at all, must ever be applied with the same vagueness. Some subjects of a topographical nature, or, it may be, of geological interest, will be found relegated, without the least compunction, to the section devoted to Natural History; while marine views are merged under this heading. Similarly, many street-scenes, and views of towns, are considered in their architectural character, under the section devoted to Architecture, that being the particular aspect and cause of their representation here; while, if the towns there considered are seen in the far distance, they are viewed simply as details in the landscape of the surrounding country.

Before proceeding to any account of the miscellaneous landscape views in the collection, we must consider especially those representing the greatest master of this department of art the world has seen, or is ever likely to see, namely:—

JOSEPH MALLORD WILLIAM TURNER.

It would be simply impossible to adequately present here an account of one, to the investigation of whose works Mr. Ruskin has devoted so many chapters and separate treatises,—nay, even a series of five well-packed volumes of material, which it took more than half of his life to complete, as his first great contribution to not only English literature, but to the systematic analysis of the true principles underlying all art. In this grand work,—of which the title first intended by the author was 'Turner and the Ancients,'—the superiority of the great English artist over all who had preceded him, is exhaustively proved, point by point; but it discusses much more than this subject, in any limited sense, being a deeply philosophi-

cal treatise upon the world of nature and of man, as well as the essence of beauty, truth, and goodness.¹

Of his life little need be said, beyond the fact that he was the son of a barber, born in a London by-street close to Covent Garden Market, on the 23rd of April,—St. George's day,—in 1775; and that his long and active life was wholly devoted—body, soul, and spirit,—to the pursuit of the art he so greatly elevated. It is estimated by Mr. Ruskin that the number of pictures, drawings, and sketches bequeathed by the artist to the nation, comprises no less than nineteen thousand subjects,—this being, of course, irrespective of the many finished works and sketches outside the walls of the National Gallery. So highly is he now held to rank in the world of artists, that,—in spite of all the loud opposition and incredulity to which 'Modern Painters' was subjected for very many years,—as Mr. Ruskin observes, "you will never meet any truly great living landscape painter who will not at once frankly confess his obligations to Turner: not, observe, as having copied him, but as having been led by Turner to look in nature, for what he would otherwise, either, not have discerned, or discerning, not have dared to represent. Turner was equally great in all the elements of landscape, and it is on him, and on his daring additions to the received schemes of landscape art, that all modern landscape has been founded. Turner, therefore, was the first man who presented us with the type of *perfect landscape art*." ²

¹ For an epitome of the contents of these volumes see the '*Descriptive Catalogue of the Library and Print Department of the Ruskin Museum*,' pp. 58-61. Other works by Mr. Ruskin devoted specially to the works of Turner are the following:—the third chapter of '*Lectures on Architecture and Painting*,' delivered in 1853; '*The Harbours of England*,' 1856; '*Notes on the Turner Gallery at Marlborough House in 1856*'; Notes on the same in 1856-7; '*Catalogue of the Sketches and Drawings by J. M. W. Turner exhibited at Marlborough House in 1857-8*'; '*Catalogue of Examples arranged in the University Galleries at Oxford*,' including some drawings by Turner, 1870; '*Notes by Mr. Ruskin on his Collection of Drawings by J. M. W. Turner: and on his own handiwork illustrative of Turner*,' exhibited at the Fine Art Society's Galleries in 1878; '*Catalogue of Drawings and Sketches by J. M. W. Turner, at present exhibited in the National Gallery*,' with explanatory notes, 1881. ² '*Lectures on Architecture and Painting*,' pp. 172-3.

Yet, it is true in the present day still, that it is by no means everyone who has the capacity to enjoy his works, or to perceive wherein his greatness lies. He remains '*caviare to the general*': and this will ever be the case, since, for the appreciation of such talent, the observer needs to possess a high degree of education, in addition to a keen innate observational faculty, such as comparatively few possess, before the inexpressible charms of his marvellous creations can be realized, as the poetical expression and interpretation in colour, of the glorious glammers, and the more subtle and subdued effects of nature. "To whom, then," asks Mr. Ruskin, "and to *what* public do the works of Turner appeal? To those, only, we reply, who have a profound and disciplined acquaintance with nature: ardent poetical feeling, and keen eye for colour, — a faculty far more rare than an ear for music. They are deeply-toned poems, intended for all who love poetry; but not for those who delight in mimic pieces of wine-glasses and nutshells. They are deep treatises on natural phenomena, intended for those who are acquainted with such phenomena."¹

"I fear," Mr. Ruskin further wrote, in the year 1859, — that is, eight years after Turner's death, and valuable bequest, — "that, from the very number of his works left to the nation, there is a disposition now rising to look upon his vast bequest with some contempt . . . Believe me, that you cannot further the art of England in any way more distinctly, than by giving attention to every fragment that has been left by that man. The time will come when his full power and right place will be acknowledged: that time will not be for many a day yet, nevertheless be assured that . . . [he] will one day take his place beside Shakespeare and Verulam in the annals of the light of England . . . None before Turner had lifted the veil from the face of nature; the majesty of the hills and forests had received no interpretation, and the clouds passed unrecorded from the face of the heavens which they adorned, and of the earth to which they ministered."²

¹ '*Arrows of the Chace*,' Vol. I, p. 220; see also p. 33.
Paths, § 70, and '*Lectures on Architecture and Painting*,' pp. 174-5.

² '*The Two*

"Turner was far beyond other men in intellect, as in industry: and his advance in power and grasp of thought was as steady as the increasing light of sunrise." ¹ His genius was altogether exceptional, "both in its kind and in its height: and although his elementary modes of work are beyond dispute authoritative, and the best that can be given for example and exercise, the general tenor of his design is entirely beyond the acceptance of common knowledge, and even of safe sympathy. For in his extreme sadness, and in the morbid tones of mind out of which it arose, he is one with Byron and Goethe; and is no more to be held representative of general English landscape art, than Childe Harold, or Faust, are exponents of the total love of Nature expressed in English or German literature." ²

At the present time there is but one original water-colour drawing by Turner in this collection, he being represented as yet only by fac-simile copies which were specially executed for Mr. Ruskin, by Mr. William Ward, Mr. Arthur Severn, or Mr. Hackstoun; and by additional examples,—as faithfully produced by Mr. Underhill, from the wonderful originals in the rooms specially devoted to Turner in the National Gallery,—which have been recently purchased by the Trustees of the St. George's Guild, in illustration of his more highly elaborated execution.

The Museum contains, however, an almost complete series of the choice engravings from his works, which were produced under his own superintendence, including sets of the 'England and Wales' series, the 'Rivers of France' (both copies of the very finest and earliest impressions, presented by Mr. Ruskin himself), the vignette illustrations to Rogers's 'Poems,' and 'Italy,' and to Scott's Prose writings, and Poetical works (all in the proof state, largest paper size, and specially mounted), besides his illustrations to Whitaker's 'Richmondshire,' (separately issued proofs), Hakewill's 'Italy,' and Finden's 'Illustrations to the Bible.' All but the first two of these series

¹ 'Lectures on Architecture and Painting,' p. 169.
England, p. 204.

² 'The Art of

have been acquired by the Trustees of the Guild since the removal of the collection from Walkley. This is also the case with some plates of the 'Liber Studiorum' series, of which there is at present only a small number of subjects. An account of these various works, and the process of their production is given in the 'Descriptive Catalogue of the Library and Print Department,' pages 37-46.

PORTRAIT OF J. M. W. TURNER, R.A. *Original Oil-Painting*
by William Parrott.

This portrait of the great artist is the most faithful and characteristic presentment of him extant, and deserves to be widely known. Owing, however, to the circumstances under which it was produced, its existence was entirely unknown, to even the art world, until it was presented to the Museum in 1892, by Mr. Herbert Bramley, a townsman of Sheffield, in whose family it had been since it was painted. On account of his somewhat ungainly figure, of which — although so careless of his appearance — he was most sensitively conscious, Turner steadily refused to allow his portrait to be taken, saying, oddly enough, that if people knew what his personage was like, they would not believe that his pictures were painted by him. Such other portraits of him as there are elsewhere — with the exception of that painted by himself at the age of seventeen, in the National Gallery, the half-length portrait by George Lance, another in oils by John Linnell, that engraved in mezzo-tint by Charles Turner, and the monument to him by Macdowell in St. Paul's Cathedral, — are more or less rough sketches, some of them being intentional caricatures, or exaggerated delineations of his striking personality.

This excellently painted sketch in oils was taken surreptitiously, during varnishing days, by a frequent exhibitor in the Academy, William Parrott by name, who has proudly signed the portrait thus — 'W. Parrott, from Life.' In shape it is almost square, with an arched top, and measures barely ten inches in height, and nine inches and five-eighths in width. It is not dated, unfortunately, but it was evidently painted late in Turner's life, though whether before or after the removal to

Burlington House it is not easy to judge of from the picture.¹

Turner exhibited as many as four pictures in the Academy the year before he died, in 1851, at the age of 76. In the portrait his hair is long, and quite white in colour, and he was evidently far advanced in years. He is represented standing in the exhibition room, with palette in hand, intently engaged upon his work of varnishing one of his pictures which he has just completed, evidently unconscious of the presence of the two aged brother Academicians, who are quietly watching him at the side.² He wears a black quaintly-cut long-tailed coat, much wrinkled in the back, a good deal the worse for wear, from the deep pockets of which one of his numerous coloured handkerchiefs protrudes; and upon his head a black beaver hat, — two sizes too large, — with the pile brushed the wrong way. At his side, resting against a chair, which is almost covered by some of the large handkerchiefs, is an old 'gamp' umbrella, which is evidently as exact a portrait as that of its owner: while other handkerchiefs lie around upon a table at his side, or on the floor, ready for use. These details are of interest as historic records of the artist in the midst of his work, since, as is so well known, he would never permit anyone to enter his studio, with barely any exception, nor to see him at work, if it could be prevented.

Mr. Robert C. Leslie, the son of Charles R. Leslie, describes, in a letter written to Mr. Ruskin and published in 'Dilecta,' the appearance of the artist as being very similar in 1834, when as a boy he met him at Petworth after he had been fishing in one of the lakes. "Walking behind," he says, admiring the great fish [a pike Turner had caught], I noticed as Turner carried it, how the tail dragged on the grass, while his own coat-tails were but little further from the ground; also that a roll of sketches which I picked up fell from a pocket

¹ A peculiar feature, however, is that the pictures are hung to within a foot or two from the ground, which is probably a true representation by the artist of the custom in hanging at that time.

² It is probable that one of these two onlookers is Sir Martin Shee, the President of the Academy at the time, while the other may be intended for H. W. Pickersgill, R.A., who died in 1875, at the age of ninety-three.

in one of these coat-tails, and Turner, after letting my father have a peep at them, tied them up tightly with a bit of the sacred line. It was about this time that I first went with my father to the Royal Academy upon varnishing days, and, wandering about watching the artists at work, there was no one, next to Stanfield and his boats, that I liked to get near so much as Turner, as he stood working upon those — to my eyes — nearly blank white canvases in their old academy frames. There were always a number of mysterious little gallipots and cups of colour ranged upon drawing stools in front of his pictures. [Particulars as to his method of working, here omitted].¹ I have seen Turner at work upon many varnishing days, but never remember his using a maul-stick. He came, they said, with the carpenters at six in the morning, and worked standing all day. He always had an old, tall beaver hat, worn rather off his forehead, which added much to his look of a North Sea pilot. [He would be about sixty years of age at this time]. Most of the pictures which I saw him working upon, were the Venetian subjects.”²

The same writer elsewhere remarks, that “Turner was short and stout, and had a sturdy sailor-like walk. There was, in fact, nothing elegant in his appearance, full of elegance as he was in art. He might be taken at a first glance, for the captain of a river steam-boat; but a second would find far more in his face than belongs to any ordinary mind. There was that peculiar keenness of expression in his eye that is only seen in men of constant habits of observation. His voice was deep and musical; but he was the most confused and tedious speaker I ever heard . . . [though] he often expressed himself happily; and he was very playful . . . [He was especially] amusing on the varnishing, or rather the painting days, at the Academy; and singular as were his habits, his nature was sociable, and at our lunch on those anniversaries he was the life of the table . . . Had the varnishing days been abolished while Turner lived, I believe it would almost have broken his heart: and when such a measure was hinted to him, he said,

¹ See also *loc. cit.*, pp. 13-14.

² ‘*Dilecta*,’ pp. 4-6, and 9.

‘Then you will do away with the only social meetings we have,—the only occasions on which we all come together in an easy, unrestrained manner. When we have no varnishing days we shall not know one another.’”¹

EHRENBREITSTEIN. *Copy in water-colour by Arthur Severn, of a drawing by J. M. W. Turner, in the possession of Professor Ruskin.*

“A swift but careful study by Mr. Arthur Severn from the drawing of Coblentz, which Turner made for me in 1842; and which is probably the best example now existing of his style at the period when its fulness of colour rendered all representation of the pictures impossible by engraving.”²

This subject was selected by Mr. Ruskin to illustrate his remarks on composition, in ‘The Elements of Drawing’; the woodcut appears on page 248 of the re-issue published in 1892, and the following extracts are taken from this volume.

“The gift of composition is not given to more than one man in a thousand; in its highest range, it does not occur above three or four times in a century. . . The essence of composition lies precisely in the fact of its being *unteachable*: in its being the operation of an individual mind of range and power exalted above others.”³ A masterly analysis of the composition of this drawing, which was chosen as “one of Turner’s simplest compositions,” then follows. “The old bridge over the Moselle at Coblentz, the town of Coblentz on the right, Ehrenbreitstein on the left. The leading or master feature is, of course, the tower on the bridge. It is kept from being *too* principal by an important group on each side of it; the boats on the right, and Ehrenbreitstein beyond. The boats are large in mass, and more forcible in colour, but they are broken into small divisions, while the tower is simple, and therefore it still leads. Ehrenbreitstein is noble in its mass, but so reduced by aerial perspective of colour that it cannot contend with the tower, which therefore holds the eye, and becomes the key of the picture. We shall see presently how the very objects which seem at

¹ ‘*Autobiographical Recollections by the late Charles Robert Leslie, R.A.*’, edited by Tom Taylor, 1860, Vol. I, pp. 205, and 201-2. ² *Report of the St. George’s Guild (1879-81)*, p. 7. ³ *Loc. cit.*, §§ 191 and 192.

first to contend with it for the mastery, are made, occultly, to increase its pre-eminence. An important means of expressing unity is to mark some kind of sympathy among the different objects, and perhaps the pleasantest, because most surprising, kind of sympathy, is when one group imitates or repeats another; not in the way of balance or symmetry, but subordinatedly, like a far-away and broken echo of it. Prout has insisted much on this Law of Repetition in all his writings on composition; and I think it is even more authoritatively present in the minds of most great composers, than the law of principality. It is quite curious to see the pains that Turner sometimes takes to echo an important passage of colour. [Instances given omitted]. Here, this re-duplication is employed to a singular extent. The tower, or leading feature, is first repeated by the low echo of it to the left; put your finger over this lower tower, and see how the picture is spoiled. Then the spires of Coblenz are all arranged in couples (how they are arranged in reality does not matter); when we are composing a great picture, we must play the towers about till they come right, as fearlessly as if they were chessmen, instead of cathedrals . . . Then there is the large boat near, and its echo beyond it. That echo is divided into two again, and each of those two smaller boats has two figures in it; while two figures are also sitting together on the great rudder that lies half in the water, and half aground. Then, finally, the great mass of Ehrenbreitstein, which appears at first to have no answering form, has almost its *fac-simile* in the bank on which the girl is sitting; this bank is as absolutely essential to the completion of the picture as any object in the whole series. All this is done to deepen the effect of repose. Symmetry, or the balance of parts or masses, in nearly equal opposition, is one of the conditions of treatment under the Law of Repetition. Symmetry in nature is, however, never formal nor accurate . . . In landscape, the principle of balance is more or less carried out, in proportion to the wish of the painter to express disciplined calmness. In bad compositions, as in bad architecture, it is formal, a tree on one side answer-

ing a tree on the other ; but in good compositions, as in graceful statues, it is always easy, and sometimes hardly traceable. In the Coblentz, however, you cannot have much difficulty in seeing how the boats on one side of the tower, and the figures on the other, are set in nearly equal balance ; the tower, as a central mass, uniting both.”¹ The accurate representation of the bridge, in precise relation to its historical connection with the river, is then most interestingly discussed, with further woodcuts of its details, as well as of the fortress-rock of ‘The Broad-stone of Honour’ behind it.

TURIN, FROM THE SUPERGA. *Water-colour copy by W. Hackstoun.*

This copy and that of ‘Rome from Monte Mario’ (see page 384) are “two examples of study from Turner, made for his own practise and lessoning, by a young Scotch artist, Mr. Hackstoun,” who, as Mr. Ruskin notes, was working under his superintendence at the time they were made, and “are fairly careful copies of two drawings made [by Turner] for Hakewill’s ‘Italy.’ They are the exact reverses of the Coblentz, in being definitely adapted by Turner himself to representation by engraving ; but when compared with the engravings, they will, I think, be found of peculiar value in illustration of the subdued colour and careful delineation by which Turner prepared his designs for repetition by the burin.”²

Although Turner had visited all the places represented in Hakewill’s fine work, his drawings were not made on the spot, but from sketches taken by the author,—who was an architect, and a very able draughtsman,—during a lengthy tour in Italy in 1816-17. The two original water-colour drawings by Turner belong to Mr. Ruskin, and for an interesting reference by him to the influence which such possessions continually exert as they hang upon the walls of a room, the reader is referred to ‘Modern Painters,’ Vol. III, pp. 130-2.

From this commanding position a view is gained, such as,

¹ ‘*The Elements of Drawing*,’ §§ 196-9 ; but see also the preceding and following paragraphs, from § 188 (p. 239), and with reference to the bridge and town, §§ 202-7, 218-20, and 222.

² *Guild Report* (1879-81), pp. 7-8. Hakewill’s work, with proof impressions of the engravings, may be consulted in the library.

“perhaps, of all those that can be obtained north of the Apennines, gives the most comprehensive idea of the nature of Italy, considered as one great country. If you glance at the map you will observe that Turin is placed in the centre of the crescent which the Alps form round the basin of Piedmont: it is within ten miles of the foot of the mountains, at the nearest point; and from that point the chain extends half round the city in one unbroken Moorish crescent, forming three-fourths of a circle from the Col de Tende to the St. Gothard, — that is to say, just two hundred miles of Alps, as the bird flies . . . You see from this spot, the plain of Piedmont, on the north and south, as far as the eye can reach; so that the plain terminates, as the sea does, with a level blue line, only tufted with woods instead of waves, and crowded with towers of cities instead of ships.¹

The building erected upon the summit of this lofty hill, at the height of 2,600 feet above the sea, is a royal burial church, which was built in the year 1706, as a votive offering upon the emancipation of Turin from French rule, under the Duke Victor Amadeus II, who was thereupon appointed as the first King of Sardinia. The Superga is chiefly notable for the fine dome, which renders it a conspicuous object from a distance, as such a monument should be, and for the imposing portico from which the view is taken, with its massive pillars, like those around the famous temples of the Greeks. On the position of the structure in relation to the surrounding country see ‘The Seven Lamps of Architecture,’ chapter III, § 4.

As a composition Mr. Ruskin remarks that this drawing is of particular interest “in its demonstration of Turner’s first principle of carrying his masses by other masses, which he learnt, without doubt, from Titian and Veronese, adopting their architecture as his ideal; but for *his* foundations of the pillars he has put such figures as he saw, — here on one side beggars, attendant now always, in the portico of palace or

¹ ‘Inaugural Address delivered at the Cambridge School of Art in 1858,’ pp. 19-20; reprinted, also, in ‘On the Old Road,’ Vol. I, p. 405, *et seq.*; but for the beautiful continuation of this descriptive passage, see the three ensuing pages of the address.

church,—as definitely as a Lombard would put his dragon sculptures. The inlaid-diamond shaped mosaics in the pavement, which complete the perspective of the distance, are his own invention. The portico is in reality paved with square slabs of marble only. Beyond the city, the straight road through the plain was a principal object in Turner's mind, the first fifteen miles of approach to the pass of the Cenis.¹ . . . Turner [had] found out very early" the value of placing figures in the immediate foreground of his pictures, not only to give distance to the landscape stretching out beyond, but also sometimes placed them at the foot of trees and cliffs, or at the bases of pillars, to add to the expression of height, and "the most prominent instance of his composition on this principle that can be instanced is [this] drawing of Turin from the Superga."²

VIEW ON THE RHINE. *Fac-simile in body-colour on grey paper, by William Ward.*

This and the following two, fac-similes of Turner Drawings, the originals of which are in the National Gallery, are representative examples of the copies which were executed by Mr. William Ward, whom Mr. Ruskin specially trained in the art, to such a degree of perfection that he has said of his work that "everything that can be learned from the smaller works of Turner, may be as securely learned from these drawings. They are executed with extreme care under my own eye, and I have been more than once in doubt; seeing original and copy together, which was which." By such means Mr. Ruskin has greatly extended the knowledge and appreciation of the works of this great master of the art of water-colour painting.

A second excellent Turner-copyist, who was similarly trained, is Miss Isabella Jay, whose work will be referred to presently; while Mr. Underhill forms a third, and Mr. Hackstoun a fourth, whose successful productions are here to be seen.

As a rule copies of works of art are so bad that they are entirely reprehensible; and Mr. Ruskin recognized, not only

¹ 'Notes on Turner drawings at the Fine Art Society's Galleries in 1878,' pp. 23-4. ² 'The Elements of Drawing,' § 220.

the evil effect of the influence upon those who look at such misrepresentations of the originals, but also the injurious effect upon the artists employed upon the work. Thus, in the year 1857, he so strongly deprecated the practice as to object to all copies as bad, "because no painter who is worth a straw ever *will* copy. He will make a study of a picture he likes, for his own use, in his own way: but he won't, and can't copy." ¹ Yet, Mr. Ruskin, at the same time, recommended that certain people, who were not capable of producing original works, should be employed, under Government supervision, in making "the most accurate copies possible of all good pictures . . . which, although artistically valueless, would be historically and documentarily valuable in the event of the destruction of the original picture." Further, in 'Modern Painters,' Mr. Ruskin "earnestly pleaded that artists would make it a law NEVER to repeat themselves: for . . . all repetition is degradation of the art; it reduces it from head-work to hand-work, and [it also] indicates something like a persuasion, on the part of the artist, that nature is exhaustible." ²

Turner "never appears literally to have copied any picture; but whenever any master interested him, or was of so established a reputation that he thought it necessary to study him, he painted pictures of his own subjects in the style of that master, until he felt himself able to rival his excellencies, whatever they were." ³ Sir Joshua Reynolds urged, from another point of view, the advisability of artists studying, and of actually copying the works of others, ancient and modern, lest they fall into the habit of copying *themselves*, and repeating themselves: and he adopted this practice himself.

Thus, as Mr. Ruskin observes, "all that is highest in Art, all that is creative and imaginative, is formed and created by every artist for himself, and cannot be repeated or imitated by others . . . [and,] so far as the direct copying of Turner's drawings can be useful to the student,—working from nature with Turner's faithfulness being the *essential* part of his business,—it will be

¹ 'A Joy for Ever,' p. 92; see the context.

² *Loc. cit.*, Vol. I, p. 419.

³ 'Lectures on Architecture and Painting,' p. 169.

so chiefly as compelling him to a decisive and straightforward execution . . . The best practice, and the most rapid appreciation of Turner will be obtained by accurately copying those in 'body-colour' on grey paper; and when once the method is understood, and the resolution made to hold by it, the student will soon find that the advantage gained is in more directions than one. For the sum of work which he can do will be as much greater, in proportion to his decision, as it will be in each case better, and, after the first efforts, more easily, done. He may have been appalled by the quantity which he sees that Turner accomplished; but he will be encouraged when he finds how much any one may accomplish, who does not hesitate, nor repent. An artist's time and power of mind are lost chiefly in deciding what to do, and in effacing what he has done: it is anxiety that fatigues him, not labour; and vacillation that hinders him, not difficulty. And if the student feels doubt respecting his own decision of mind, and questions the possibility of gaining the habit of it, let him be assured that in art, as in life, it depends mainly on simplicity of purpose. Turner's decision came chiefly of his truthfulness; it was because he meant always to be true, that he was able always to be bold. And you will find that you may gain his courage, if you will maintain his fidelity. If you want only to make your drawing fine or attractive, you may hesitate indeed, long and often, to consider whether your faults will be forgiven, or your fineries perceived. But if you want to put fair fact into it, you will find the fact shape it fairly for you; and that in pictures, no less than in human life, they who have once made up their minds to do right, will have little place for hesitation, and little cause for repentance."¹

Mr. Ruskin, in the course of time, undertook the training of this copyist especially, and in 'Ariadne Florentina' he refers to the incident thus:—"I have given my best attention, during upwards of ten years, to train a copyist to perfect fidelity in

¹ 'Modern Painters,' Vol. I, Preface, p. xv; and 'Catalogue of the Sketches and Drawings by J. M. W. Turner, R.A., exhibited in Marlborough House, in the year 1857-8,' pp. 13-1

rendering the work of Turner; and have now succeeded in enabling him to produce fac-similes so close as to look like replicas . . . With Mr. Ward's help I shall endeavour to carry out my twenty years' held purpose of making the real character of Turner's work known to the persons who, formerly interested by the engravings from him, imagined half the merit was of the engraver's giving . . . It has been objected by some that 'they are only copies,' but," as Mr. Ruskin points out, "an engraving also is only a copy, done with refusal of colour, and with disadvantage of means in rendering shade," while the charm of the original, so far as dependent upon the chief gift of the artist, as a *painter* of colour, is concerned, is entirely lost . . . I believe it will at once be seen that, while it incomparably surpasses, it adds also materially to the value of the engraving." ¹

With regard to the method of painting employed by the artist in these drawings, Mr. Ruskin observes, "I have never been certain of the material used by Turner in his drawings on grey paper. It is often common white chalk washed up, and I believe in all cases some preparation of chalk, the difficulty of working with which is trebled by its effect being unseen till dry." ² But, by painting with opaque colour, or with any kind of colour ground so thick as to be unctuous, not only the most subtle lines and forms may be expressed, but a gradation obtained by the breaking or crumbling of the colour, as the brush rises from the surface — a quality which all good painters delight in." ³

The exact locality on the Rhine represented in this sketch is unknown, although, as Mr. Ruskin notes, respecting a very similar subject, "the place must be recognizable enough; but almost any reach of the old Rhine, with village below and towers above, served Turner for such a drawing." ⁴

¹ 'Ariadne Florentina' (1873), §§ 227 (footnote), 230 and 242; and 'Report of the St. George's Guild,' for 1879-81, p. 7. See also 'Arrows of the Chace,' Vol. I, pp. 154-5. ² 'Notes on Drawings by Turner at the Fine Art Society's Galleries in 1878,' p. 50.

³ 'Catalogue of Examples at Oxford (Educational series),' 1870, p. 39. ⁴ 'Turner Drawings at the Fine Art Society's Galleries in 1878,' p. 49.

THE 'RIVERS OF FRANCE' SERIES.

- (a) VIEW FROM CHÂTEAU GAILLARD, — OVER-LOOKING THE SEINE VALLEY. *Fac-simile drawing by William Ward.*
 (b) THE BRIDGE OF MEULAN, ON THE SEINE. *Ditto.*

Mr. Ruskin has observed "that, of all foreign countries, Turner entered most entirely into the spirit of France," and, after analyzing the reason of this, remarks upon the beauty peculiar to "lowland France, Picardy, and Normandy, the valleys of the Loire and Seine, and even the district so thoughtlessly and mindlessly abused by English travellers as uninteresting, traversed between Calais and Dijon: of which there is not a single valley but is full of the most lovely pictures, nor a mile from which the artist may not receive instruction . . . Of this kind of beauty Turner was the first to take cognizance, and he still remains the only, but in himself the sufficient, painter of French landscape." ¹

The fortress whose ruins stand upon the verge of the high chalk cliff from which the view represented in the second drawing (a), — taken by Turner in 1832, — was erected by Richard, 'Cœur de Lion,' in violation of the treaty he had entered into with the French King, Philip 'the Magnanimous'; and "as a monument of war-like skill," writes the famous modern historian, John Richard Green, "his 'Saucy Castle,' ²

¹ *Modern Painters*, Vol. I, p. 127.

² "The château was known at first merely by the name of 'the Rock of Andeli'; although Richard and his brother John Sans-Terre, sometimes called it in their charters 'the New Château of the Rock,' and 'the Beautiful Château of the Rock.' Richard, however, had unwittingly given it a name which was destined to cling to it, and, in the course of time, to render the others obsolete. [For the cognomen 'gaillard,' which was] pertinaciously adhered to by the people, had been caught from one of the exulting exclamations of Cœur de Lion, as he contemplated the fierce, proud, daring beauty of his 'daughter of a year,' [the year of his death], — 'C'est un château gaillard!' cried he; and the name, repeated from soldier to soldier, from serf to serf, took inextricable hold of their memory. There is no corresponding word in English to this — 'gaillard' . . . but we come, perhaps, as near the meaning as may be, in naming the fortress, in our own language, 'Castle Insolent.'" — *Leitch Ritchie*, in the descriptive letter-press to Turner's '*Rivers of France*,' 1857 edition, p. 199.

Château Gaillard, stands first among the fortresses of the middle ages. Richard fixed its site where the Seine bends suddenly at Gaillon in a great semi-circle to the north, and where the valley of Les Andelys breaks the line of the chalk cliffs along its banks. Blue masses of woodland crown the distant hills; within the river curve lies a dull reach of flat meadow, round which the Seine, broken with green islets, and dappled with the grey and blue of the sky, flashes like a silver bow on its way to Rouen. The castle formed a part of an entrenched camp which Richard designed to cover his Norman capital. Approach by the river was blocked by a stockade and a bridge of boats, by a fort on the islet in mid-stream, and by the fortified town which the King built in the valley of the Gambon, then an impassable marsh. In the angle between this valley and the Seine, on a spur of the chalk hills, which only a narrow neck of land connects with the general plateau, rose, at the height of 300 feet above the river, the crowning fortress of the whole. Its outworks and the walls which connected it with the town and stockade have for the most part gone, but time and the hand of man have done little to destroy the fortifications themselves—the fosse, hewn deep into the solid rock, with casements hollowed out along its sides, the fluted walls of the citadel, the huge donjon looking down on the brown roofs and huddled gables of Les Andelys.”¹

But, before the bold ‘lion-hearted’ sovereign had taken up residence here many weeks, his wild defiance of the Frankish King was met by an arrow, which struck him down, shot from the very walls of his proud castle. His brother, John, then becoming King of England and Normandy, within four years

¹ ‘*History of the English People*,’ Vol. I, p. 216. For the complete historical account of this Castle, and the very important part it played in the destinies of the rival Kingdoms, see the full text in this volume, which includes good wood-cuts, specially prepared for it, of this subject by Turner, and the beautiful vignette of the Castle, as seen from below, which formed the subject for Turner’s title-page. Also a reproduction of “the Seal of Les Andelys, with a representation of Château Gaillard, of the thirteenth or early fourteenth century.”

had to surrender his stronghold to the French King, on his proceeding to successfully invade Normandy, and, "with the fall of Château Gaillard, after a gallant struggle, the province passed without a struggle into the French King's hands . . . On the loss of Château Gaillard, in fact, hung the destinies of England; and the interest that attaches one to the grand ruin on the heights of Les Andelys is, that it represents the ruin of a system, as well as of a camp. From its dark donjon, and broken walls, we see, not merely the pleasant vale of the Seine, but the sedgy flats of our own Runnymede." ¹

"To obtain even a faint idea of this remarkable place," as Turner's fellow-traveller observes in the text to the plate, "it is necessary to pursue laboriously the traces of vanished towers, and even to conjecture, by analogy, the course of the walls, the ruins of which are now entirely covered by the successive deposits of the soil. Standing on the loftier hill behind, the scene of mingled grandeur and desolation is inconceivably fine. It is from this point that Turner has taken his view. The principal portion of the ruins in front consists of the walls of the citadel; and, within this circle, those of the donjon tower. On the right below, is the town of Petit Andeli, and the course of the Seine; while, on the left, a similar sweep of the river assists in forming the peninsular of Bernieres." ²

This subject might well have been instanced by Mr. Ruskin, as an excellent example of "Turner's magnificent drawing of distant rivers, with exquisite perspective," in illustration of the complex laws described in 'Modern Painters.' ³

Meulan, — whose picturesque bridge is shown in the second sketch (*b*), — is, as described by the compiler of the text which accompanied the plate to the series of engravings, a little town upon the Seine, built partly upon a fortified island, known as the Fort. The current of the river here runs with

¹ Green's 'Short History of the English People,' Vol. I, pp. 219-20. ² 'Liber Fluviorum; or River Scenery of France, depicted in sixty-one line engravings from Drawings by J. M. W. Turner, R.A., with descriptive letter-press by Leitch Ritchie,' 1857, pp. 198-9. ³ See *loc. cit.*, Vol. I, p. 362; and for an account of Turner's power of expressing distance, as in his drawings of Rouen from St. Catherine's Hill, and Caudebec, see page 237 in the same volume.

great force under the arches of the bridge, advantage of which has been taken by the construction of large water-wheels, while the strength of the current affords employment to many of the poorer classes, in assisting to tow the heavy barges against the stream, as is represented in this drawing.¹

For its loveliness of colour-composition this is an excellent example of Turner's body-colour work. The delicacy of the misty cloud of falling rain, and the evanescent light of the rainbow, are rendered in a subtle and most masterly manner: and both these effects are most exquisitely indicated in the beautiful engraving by J. Cousen. Respecting this, and other such engravings from Turner's drawings, see 'Modern Painters,' Vol. I, pp. 168-9.

THE 'RIVERS OF ENGLAND' SERIES.

- | | |
|------------------------------------|-------------------------------------------------|
| (a) TOTNES, ON THE DART. | <i>Copy in Water-colour by F. T. Underhill.</i> |
| (b) DARTMOUTH. | <i>By the same.</i> |
| (c) NORHAM CASTLE, ON THE TWEED. | <i>Ditto.</i> |
| (d) STANGATE CREEK, ON THE MEDWAY. | <i>Ditto.</i> |
| (e) ARUNDEL CASTLE, ON THE ARUN. | <i>Ditto.</i> |

These five faithful copies are fac-similes of the original drawings in the National Gallery, which form part of a connected series drawn for the special purpose of being engraved from. The title-page of the work, which was completed in the year 1827,² runs as follows:—'River Scenery by Turner and Girtin, with descriptions by Mrs. Hofland, engraved by eminent engravers from Drawings by J. M. W. Turner, R.A., and the late Thomas Girtin.' In former years Turner had contributed various topographical drawings for publication, together with his great friend Girtin, whom he accompanied on his sketching tours; and 'poor Tom,' as he always pathetically spoke of him, having died in 1802, he was glad to agree

¹ See further the text by Leitch Ritchie, page 247. ² This is the date as printed on the title-page: but the date of the water-mark of the paper (Whatman's) being 1828, it was evidently not issued before that year, although the latest date upon any of the plates—and, curiously enough, it is the *first* of the series,—is March 1, 1827.

to 'touch the proofs' of three more subjects from his hand, in addition to those about to be issued through the channel of one of his earliest line-engravers, W. B. Cooke. Judging from the dates inscribed upon the plates as they were engraved, commencing with 'June 2, 1823,' it is evident that most of the drawings were ready by the year 1825, and many of them are known to be of earlier date by several years.

The rivers included in the series, as far as it extended, are mostly either small streams, or else the estuaries of the largest rivers, comprising the Tweed, Coquet, Eamont, Tyne (2 views), Ure, Ouse, Wharfe, Aire (3), Humber, Colne, Medway (2), Arun, Okement, and Dart (3): making twenty in all, — five of them being by Girtin. Other large series were in the course of active operation at the time, while smaller ones besides were in contemplation, such as that to be devoted to the 'Rivers of Devon,' and this was doubtless the cause of the English 'River Scenery' being so incompletely represented.

This most valuable group of river subjects by Turner, as Mr. Ruskin observes, "consists of fifteen finished drawings, which always remained in Turner's possession, he refusing to sell [them] separately [as was the case, also, with his 'Liber Studiorum' sets of plates], and the public of his time not caring to buy in mass. They were made for publication by engraving; and skilfully engraved, but only in mezzo-tint. They are of the highest quality, in so far as work done for engraving can be, and all finished with the artist's best skill." ¹

¹ 'Catalogue of the Drawings and Sketches by J. M. W. Turner, R.A., at present exhibited in the National Gallery, revised and cast into progressive groups, with explanatory notes, by John Ruskin, 1881,' p. 41. The precise intention of the remark "only in mezzo-tint" must, I think, mean, that the plates were engraved in *pure* mezzo-tint without any preliminary etching, — as in the case of the 'Liber Studiorum,' which part of the work was generally performed by Turner himself, with marvellous power, — and not due to any feeling of scorn for the method on Mr. Ruskin's part, as perhaps might be supposed. Although delicacy in some of the effects requiring to be represented is far more difficult of attainment by this method of engraving than in line-work, it is possible, as in the instance of 'Arundel Castle,' described on another page, to produce other effects which cannot be otherwise rendered, even by means of the finest lines. Turner employed this method of

“Many traditions are afloat in the world of art respecting extraordinary processes through which Turner carried his work in its earlier stages ; and I think it probable that, in some of his elaborately completed drawings, textures were prepared, by various mechanical means, over the general surface of the paper, before the drawing of detail was begun. Also, in the large drawings of early date, the usual expedients of sponging and taking out colour by friction, have certainly been employed by him ; but, it appears, only experimentally, and that the final rejection of all such expedients was the result of these trial experiments. [In the majority of his drawings in the national collection], the evidence is as clear as it is copious, that he went straight to his mark ; in early days finishing piece by piece on the white paper, and, as he advanced in skill, laying the main masses in broad tints, and working the details over these — never effacing or sponging, but taking every advantage of the wetness of the colour, when first laid, to bring out soft lights with the point of the brush, or scratch out bright ones with the end of the stick, so driving the wet colour in a dark line to the edge of the lights [etc.] . . . It is quite possible, however, that, even in the most advanced stages of some of the finished drawings, they may have been damped, or even fairly put under water, and wetted through, so as to admit of small work with the wooden end of the brush ; nay, they may even have been exposed to strong currents of water, so as to remove superfluous colour, without defiling the tints anywhere : only, most assuredly, they never received any friction, such as would confuse or destroy the edges, and purity, of separate tints.”¹ We know, also, on the confirmatory evidence of Mr. Fawkes, of Farnley, that such treatments as are here suggested were resorted to by the artist, who, upon one occasion, bluntly advised a lady when she sought his instruction respecting a drawing of her own, simply

pure - mezzotint in some of the unpublished ‘*Libers*,’ while Mr. Ruskin also used it himself for several illustrations to his own works, either with, or without, etching. ¹ ‘*Catalogue of the Sketches and Drawings by J. M. W. Turner, R.A., exhibited in Marlborough House in the year 1857-8,*’ pp. 11-13.

to "put it in a jug of water!" This novel mode of acquiring delicacy in the gradation of tones is described elsewhere by Mr. Ruskin as being "the simplest mode of gradating tints, when they extend over large spaces; but a good painter can graduate even a very wet tint by lightness of hand, laying less or more of it, so that in some places it cannot be seen where it ends. The beautiful light on the rapid of the Tees [*'The Junction of the Greta and Tees'* drawing, in the *'Richmondshire'* series,] is entirely produced by subtlety of gradation in wet colour of this kind." ¹

"There is, however, yet another peculiarity in Turner's painting of smooth water, which, though less deserving of admiration, as being merely a mechanical excellence, is not less wonderful than its other qualities, nor less unique; a peculiar texture, namely, given to the most delicate tints of the surface, when there is little reflection from anything except sky, or the atmosphere, and which, just at the points where other painters are reduced to paper, gives to the surface of Turner the greatest appearance of substantial liquidity. It is impossible to say how it is produced; it looks like some modification of body-colour; but it certainly is not body-colour used as by other men, for I have seen this expedient tried over and over again without success; and it is often accompanied by crumbling touches of a dry brush, which never could have been put upon body colour, and which could not have shown through underneath it. As a piece of mechanical excellence, it is one of the most remarkable things in the works of the master; and it brings the truth of his water-painting up to the last degree of perfection; often rendering those passages of it the most attractive and delightful. which, from their delicacy and paleness of tint, would have been weak and papery in the hands of any other man. The best instance of it I can give is, I think, the distance of the Devonport with the Dockyards." ²

The drawing just referred to is one of the subjects engraved in the *'England and Wales'* series: but the effect is most ex-

¹ *'Catalogue of Examples at Oxford (Educational Series),'* p. 39; and see further, the previous page in the same. ² *'Modern Painters,'* Vol. I, p. 356.

quisitely obtained in the 'Totnes' of this series,—the first of the five represented here, drawing (a),—in which the lovely opalescent hues upon the smooth surface of the water afford as excellent an example of this method of painting in pure transparent water-colour as one could ever desire to see, and, which, once seeing, can never forget.

Water was, also, to Turner a special vehicle for expressing character, and incident,—whether under the circumstance of calm, or of storm. In fact, "there will scarcely ever be found a piece of quiet water by Turner [such as we see here], without some story in it, of one kind or another; sometimes a slight but beautiful incident . . . but invariably presenting some new instance of varied knowledge and observation, some fresh appeal to the highest faculties of the mind."¹ Here, the numerous birds which abound along the river near its estuary, form an interesting feature, and are introduced with the greatest dexterity: mere patches of black colour rapidly touched in, producing at once the effect of gulls and other birds flying over, or wading in the shallow water at this bend of the river. This drawing was executed previously to 1824, and the engraving of it by Charles Turner was published in the year 1825.

Totnes is described in connection with Girtin's view of the town included in 'Turner and Girtin's Picturesque Views,' published in 1854, as being "the oldest town in the kingdom," and it is said that Brutus landed here with his followers from Troy. "The site of this venerable borough-town is peculiarly fine. It consists principally of one street, about three-quarters of a mile in length, terminated by a stone bridge . . and extends along the brow of a steep hill, which commands a rich view of the Dart, and the blue heights in the distance, and from which the main street leads down an abrupt declivity to the margin of the river. Many of the old houses still remain, with the piazzas in front, and the upper stories overhanging the under . . The scenery of the neighbourhood is [truly] very lovely."²

In the next interesting drawing (b), of Dartmouth itself, the

¹ 'Modern Painters,' Vol. I, p. 360.

² *Loc. cit.*, pp. 156-8.

sun's rays are rendered in a most exquisite and masterly manner. The copyist has caught the effect most successfully. The drawing is instanced in 'Modern Painters' as a special example of the artist's power in recording so marvellously the effulgent vaporous beams of sunlight, the nature of which is there precisely described.¹

The ship-building yard, in which the wooden vessels are here seen in process of construction, have long since been otherwise occupied, as the port of final embarkation for passengers and mails, by the Donald Currie 'Castle' line of steamers to South Africa. The drawing was made previous to August, 1818, but the excellent plate engraved by S. W. Reynolds was not ready for publication until 'June 1, 1825.' Two other views of Dartmouth were drawn by Turner about this period; some of which may have been designed for the 'Rivers of Devon' series projected in 1817. These consist of one included in the 'Southern Coast' series, engraved by W. B. Cooke, issued in 1815, with the Castle, as seen from the shore below; and the view of Dartmouth Cove, seen from the opposite direction, engraved by W. R. Smith, for the first number of the 'Picturesque Views in England and Wales,' published in 1828, the original drawing of which was sold in 1859, for 155 guineas.

"There is," as resolved by Mr. Ruskin, "a series of phenomena connected with the open blue of the sky, which . . . is of constant occurrence in the works of Turner, the effects, namely, of visible sunbeams . . . Where a sunbeam enters [into an obscurely dark room] every particle of dust becomes visible, and a palpable interruption to the sight: so that a transverse sunbeam is a real obstacle to the vision: you cannot see things clearly through it. In the same way, wherever vapour is illuminated by transverse rays, there it becomes visible as a whiteness, more or less affecting the purity of the blue, and destroying it exactly in proportion to the degree of illumination . . . The appearance of mist, or whiteness, in the blue of the sky is thus a circumstance which more or less accompanies sun-

¹ See *loc. cit.* Vol. I, pp. 208-12.

shine ; and which, supposing the quantity of vapour constant, is greatest in the brightest sunlight. When there are no clouds in the sky, the whiteness, as it affects the whole sky equally, is not particularly noticeable. But when there are clouds between us and the sun, the sun being low, those clouds cast shadows along and through the mass of suspended vapour. Within the space of these shadows, the vapour, as above stated, becomes transparent and invisible, and the sky appears of a pure blue. But where the sunbeams strike, the vapour becomes visible in the form of the beams, occasioning those radiating shafts of light which are one of the most valuable and constant accompaniments of a low sun. The denser the mist, the more distinct and sharp-edged will these rays be ; when the air is very clear, they are mere vague, flushing, gradated passages of light ; when it is very thick, they are keen-edged, and decisive in a high degree . . . Now, it is evident that no appearance of beams can ever begin from the sun itself, except when there is a cloud or solid body of some kind between us and it ; but that such appearances will almost invariably begin on the dark side of some of the clouds around it, the orb itself remaining the centre of a broad blaze of united light.¹ Turner has given us the effect magnificently in the Dartmouth of the River Scenery.”²

Norham Castle, the third subject (c), was a favourite one with Turner, for the special reason — as stated by him to Mr. Robert Cadell, in explanation of his having taken off his hat to the castle, on revisiting it about the year 1825 — that he first became famous by means of his oil picture of Norham exhibited in the Royal Academy in 1798. It was, therefore, not unnatural that Turner proudly repeated this subject several times. The first treatment in oils bore the title ‘Norham

¹ “ Wordsworth has given us, in two lines, the only circumstances under which rays can ever appear to originate in the orb itself : —

‘ But rays of light,
Now suddenly diverging from the orb
Retired behind the mountain tops, or veiled
By the dense air, shot upwards.’

‘Excursion,’ book ix.”

² ‘Modern Painters,’ Vol. I, pp. 208-9.

Castle, on the Tweed, — Summer's Morn,' with the following lines from Thomson's 'Seasons' attached to it : —

“ But yonder comes the powerful King of Day,
Rejoicing in the East ; the lessening cloud,
The kindling azure, and the mountain's brow
Illumined, — his near approach betoken, glad.”

What has become of this picture it would not be easy now to trace ; but there can be little doubt that the subsequent drawings are very similar treatments of the subject, so far as the point of view is concerned. The variation in the conditions in regard to the time of day represented in the different drawings, affords a complete illustration of the versatility which was at the ready command, and so characteristic a feature, of the great artist. Thus, in this drawing, which, although not engraved until 1824, was certainly in existence in 1818, — it being then on loan to the publisher of this series, W. B. Cooke, — the sun is setting with rays of glowing effulgence, and the mist is settling upon the river ; in the 'Liber Studiorum' subject, published just eight years earlier (January 1, 1816, No. 57 of the series), the sun has gone down, and only the rays from it are seen behind the ruined castle, and even this radiance is lost in the sepia drawing for it, which has simply a twilight glow. In this drawing, as admirably described by the Rev. Stopford Brooke, “ more sparkle falls on river, and rock, and hill ; the clouds rolls back from the sun, and curl up from the tops of the hills ; nor are there those solemn cirrus clouds which, touched with light, [in the 'Liber' print], seem to look down upon the castle with tender charity. The sun is not so near his death . . and therefore Turner has filled this Norham with more life, more humanity, more movement ; there is a greater crowd of boats, of cattle, and of men : the river is rippled more strongly by the wind, and the reflections are more manifold.”¹

Again, in a charming vignette in the possession of Mr. Fawkes, at Farnley Hall, upon which the first two of Scott's

¹ 'Notes on the Liber Studiorum of J. M. W. Turner, R.A.', 1885, p. 192 ; and see, more fully, the context. Also confer 'Turner's Liber Studiorum : a Description and a Catalogue,' by W. G. Rawlinson, pp. 116-7.

descriptive lines which open his poem 'Marmion' are inscribed, a lovely set-sun is displayed in its full glory —

"Day set on Norham's castled steep,
And Tweed's fair river, broad and deep,
And Cheviot's mountains lone."

While, in his latest drawing, produced in illustration of these lines, for Mr. Cadell's edition of Scott's works, issued in 1834,¹ the full moon sheds a pale silvery lustre over the scene, with as delightful an effect, while the fishermen haul in their net, in the silence of the early hours of the morning, ere the sun is up. In all these last three treatments of the subject a small sailing boat occupies a central position in the middle distance of the river; and in them all, perhaps, as the writer previously quoted observes, while "Scott wrote of Norham when it was superb, Turner paints its sadness [and, we might add, its desolation]. Yet the sentiment of the poem is also here: and time delays with us, while, lost in feeling, and silenced by the evening dream, we seem to move only with the slow wafting of the boat upon the stream."²

An historical account of Norham is given by Sir Walter Scott in an appendix to his 'Marmion.'

Mr. Ruskin has beautifully described the special characteristics of the Border scenery, and of the peculiar nature of the Lowland rivers of Scotland, in the thirty-second letter of 'Fors Clavigera,' Vol. III: while in a later one he extends further respecting the beauty of the Tweed and Ettrick. The following is but a central portion, extracted from the charming description there given: "The stately moving of the many waters, their rippled spaces fixed like orient clouds, their pools of pausing current binding the silver edges with a gloom of amber and gold; and all along their shore, beyond the sward, and the murmurous shingle, processions of dark forest, in strange majesty of sweet order, and unwounded grace of glorious age."³ Turner's sepia sketch for the 'Liber' plate is in the National

¹ A fine impression of Miller's charming engraving of this drawing can be seen in the library of the Museum. ² Rev. Stopford Brooke, *loc. cit.*, page 194.
³ 'Fors Clavigera,' Vol. VIII, Letter 92.

Gallery collection, and was made, as stated upon the engraving, from a drawing (a seventh) "in the possession of the late Lord Lascelles," which is probably that sold from the Earl of Harewood's collection in 1858, by Messrs. Christie, for 105 guineas.

This drawing,—as the whole of the 'Rivers of England' series,—was engraved in pure mezzo-tint, by Charles Turner, who had previously executed the mezzo-tinting of the 'Liber' subject, which Turner had first etched; and a line engraving, of very inferior quality, by W. Chapman, appeared in 'The Art Journal' for March, 1870. A separate steel plate, engraved in line by Percy Heath, was issued in 1827; but impressions of it are so extremely rare that the writer has never seen a copy, to be able to judge from what drawing it was made, and it is probable, unless it be the subject of the first oil-picture, that it is from still another drawing.

The fourth drawing (*d*), in which Stangate Creek is represented, where the Medway is discharged into the Thames, near the island of Sheppey, although numbered as the first subject of the published series, appears to have been the last that was engraved, by Thomas Lupton, the plate being dated March 1, 1827. That the drawing was made some few years earlier than this is certain from the fact of the loan of it appearing in the publisher's accounts,¹ under the date Jan. 1825; and it most probably belongs to the previous year. Neither the somewhat heavy mezzo-tint, nor this copy of the drawing, can possibly do justice to the original, the work being altogether inimitable. Nothing could surpass the masterly dexterity with which the distance in this drawing has been manipulated. The hulks which figure upon the horizon were put in last, over the delicately painted banks of cumulus cloud which are so beautifully illuminated by the full light of the blazing sun which shines above them: and were actually blotted in by means of a full brush of thin indian-ink, the superfluous water being drawn off, and the edge of the blotches then giving the exact form of the hulls. This copy of the

¹ Printed at the end of Thornbury's '*Life of Turner*.' The charge for the loan of these drawings, for the purpose of being engraved, was eight guineas each.

drawing is a fine reproduction of the original, although such masterly strokes are, of course, lacking here.

The last of these five drawings, representing Arundel Castle, from the hills, is of Turner's very highest quality; indeed, in this subject he has almost excelled himself in the representation of transparent atmosphere, for here the loveliness of the heavens and the earth meet together in delightful unison, as scarcely anywhere else than in England can ever be seen. Numerous other rain-clouds has he painted, from the veiled mist to the mighty storm-torrent; but nowhere else has he so happily shown us as here the passing summer-cloud of blessing, 'visiting the earth and watering it', and 'making the hills rejoice on every side.' This is, indeed, in all respects, one of those truly noble drawings by Turner, in which, as Mr. Ruskin describes, "he has, without any effort, expressed his thoughts as they came, and forgotten himself, and [in his means of obtaining these transient effects] the outpouring of invention is not less miraculous than the swiftness and obedience of the mighty hand in expressing it. Anyone who examines [this drawing] may see the evidence of this facility, in the strange freshness . . . of every touch of colour; but when the multitude of delicate touches with which all the aërial tones are worked is taken into consideration, it would still appear impossible that the drawing could have been completed with perfect ease, unless we had direct evidence on the matter."¹ No degree of fineness of touch, nor dexterity of skill in mere copying, could reproduce the marvellous effects of the original drawing. It is a hot summer's day, with the sun at its meridian: a local rain-cloud, passing from across the downs, where it has gathered, suddenly breaking as it leaves their limits, falls in a copious shower, while over all the scene the sun shines brightly still, casting deep shadows from the trees and mass of cloud. But the cold rain, descending upon the heated woodland, causes a

¹ '*Pre-Raphaelitism*,' re-printed in '*On the Old Road*,' Vol. I, § 220. In the continuation Mr. Ruskin describes the facility with which Turner originated and completed, within the space of three hours, one of the exquisite drawings at Farnley Hall, of a 'First-rate (man-of-war) taking in stores.'

misty vapour to rise and meet the falling moisture, the subtle effect of which has been marvellously achieved by Turner as the inspiration came over him. The broad expanse of alluvial flat, — over which the waves formerly swept, and broke upon the chalk cliffs now rounded so smoothly, and clothed with trees, — stretches away to the far distant sea, some miles of which are to be seen yet beyond; while the meandering river Arun flows slowly downward to merge into the ocean, whose unprotected shore was till lately fortified by the conspicuous Martello towers which still mark its distant margin.

All this lovely vision, in full detail, but for the mist and rain, has been delightfully rendered here, as it has also by the engraver, George H. Phillips, in his mezzo-tint translation into black and white: which marvel of engraving is certainly the finest production ever attained by this process. The engraver's scheme of colour is, in every respect, absolutely perfect: the deer in the foreground give the extremes of *chiaroscuro*, while their arrangement on the near hill, on the right, exhibit its gently rounded slope; and the sky above all forms a moving panorama of poetic enchantment. The plate is dated January 1st, 1827, the drawing having been made, probably, in the previous year. Another view, by Turner, of Arundel was published as a separate engraving, by George Cooke, in 1820; while a third treatment, representing the castle and town, as seen in the opposite direction, from the road-way near the wind-mill in the middle distance of this view, was included in the 'England and Wales' series, and delicately engraved by T. Jeavons, about the year 1834.

BRIGNAL BANKS, WITH THE HOSPICE, ON THE GRETA, NEAR
ROKEBY. *Sepia study after Turner, by William Hackstoun.*

Mr. Ruskin has described the powerful and lasting effect upon Turner's mind of the Yorkshire scenery, at the time he produced the lovely series of drawings of 'Richmondshire,' to which this belongs. "One summer's evening, after various wonderful stage-coach experiences on the north road, which gave him a love of stage-coaches ever after, he finds himself sitting alone among the Yorkshire hills. For the first time,

the silence of Nature around him, her freedom sealed to him, her glory opened to him. Peace at last,—no roll of cart-wheel, nor mutter of sullen voices in the back shop: but curlew-cry in the space of heaven, and welling of bell-toned streamlet by its shadowy rock. Freedom at last . . . Far as foot or eye can race or range the moor and cloud. Loveliness at last,—here among these deserted vales . . . Here is something that God has made which no one has marred; pride of purple rocks, and river-pools of blue, and tender wilderness of glittering trees, and misty lights of evening on the immeasurable hills. Beauty, and freedom, and peace! . . . So began he to paint the rocks, and fields, and trickling brooks, and soft white clouds of heaven.”¹

This is merely a sepia sketch of the engraved subject, the original of which was lost by fire,—the only known instance, I believe, of a drawing by Turner having been so destroyed,—and which, unfortunately, was very unworthily engraved by S. Rawle. What a beautiful engraving Middiman would have made of this subject, it is quite tantalising to imagine.

“I shall never cease to regret,” says Mr. Ruskin, “the destruction by fire, now several years ago, of a drawing which always seemed to me to be the perfect image of the painter’s mind at this period [about 1820]—the drawing of Brignall Church near Rokeby, of which a feeble idea may still be gathered [from this drawing, and] from the engraving in the Yorkshire series, [Whitaker’s ‘History of Richmondshire.’]. The spectator stands on ‘Brignall banks,’ looking down into the glen at twilight; the sky is still full of soft rays, though the sun is gone, and the Greta glances brightly in the valley, singing its even-song; two white clouds, following each other, move without wind through the hollows of the ravine, and others lie crouched on the far-away moorlands; every leaf of the woods is still, in the delicate air; a boy’s kite, incapable of rising, has become entangled in their branches, he is climbing to recover it; and just behind it in the picture, almost indicated by it, the lowly church is seen in its secluded field,

¹ ‘*Modern Painters*,’ Vol. V, pp. 298, and 302.

between the rocks and the stream ; and around it the low church-yard wall, and the few white stones which mark the resting places of those who can climb the rocks no more, nor hear the river sing as it passes." ¹ As in the case of "the introduction of the boys at play in the churchyard of Kirkby Lonsdale [in this same series] . . there is evidence of the feeling of an acute contrast between the careless interests and idle pleasures of daily life, and the state of those whose time for labour, or knowledge, or delight, is passed for ever." ²

"The design is among the loveliest of all Turner's local landscapes . . The little glen is a perfect type of the loveliest English scenery, touched by imaginative associations ; and the treatment of it is entirely characteristic of his temper." ³

For Mr. Ruskin's descriptive account of the special qualities of landscape peculiar to England alone, see 'The Art of England,' Lecture vi.

VIEW OF SHEFFIELD. *The Original Water-colour Drawing by Turner, executed in or about the year 1797.*

This highly interesting drawing was made at a time when numerous publisher's vied with each other in producing illustrated books of landscape views and 'Antiquities' of England, Ireland and Scotland, 'Views of Gentlemen's Seats,' and County histories.

As recorded by one of Turner's biographers, "in 1793, when he was eighteen, Turner was engaged by Walker to make his earliest tours to Kent, Staffordshire, Derbyshire, and Cheshire." ⁴ This was chiefly for the 'Copper-plate Magazine,'

¹ 'Pre-Raphaelitism,' (1851), p. 44 : also reprinted in 'On the Old Road,' Vol. I, pp. 281-2.

² 'The Storm Cloud of the Nineteenth Century,' p. 71. See also 'Lectures on Art,' § 25 ; 'Modern Painters,' Vol. I, p. 389, and Vol. IV, pp. 15 and 322.

³ 'Catalogue of Standard Examples in the University Galleries at Oxford,' pp. 4-5 ; and see 'Lectures on Art,' § 25. ⁴ 'The Life of J. M. W. Turner, R.A.', by Walter Thornbury, revised edition, 1877, p. 159. This biography, although invaluable to the student of Turner's works, is unfortunately full of typographical and other errors. It is unreliable frequently in regard to facts, as well as in the conceptions of the writer in giving his accounts of them, in relation to Turner, — whom he also frequently slanderously maligns, in consequence of the complete misconception

and 'The Itinerant,' in the former of which this view of Sheffield appeared, as Plate 157, in the fourth volume, under the date of August 1, 1798. The drawing was subsequently owned by John Britton, the well-known author of numerous architectural works; and, after passing through several other hands, was finally acquired by the Corporation of Sheffield, from Mr. Ward, of Richmond, for this Museum, during the present year. The engraving was executed by J. Walker; and reappeared in 'Turner and Girtin's Picturesque Views, sixty years since,' edited by Thomas Miller, "with thirty engravings of the olden time," published by J. Hogarth in 1854, and re-issued again in a third edition, in 1873, by F. Bentley.

To quote from the description there given of it, "the view is taken from Derbyshire Lane, a road that runs under the village of Horton [a mis-print for Norton, where Turner's intimate friend Chantrey was born, and buried]. The valley [in the centre] is now built upon, the glimpse obtained of the river Porter, long since shut out by houses; and, with the exception of the [two] churches [the parish church, St. Peter's, and St. Paul's], the whole scene has undergone a mighty change.¹ The moor, rising in the background, was then covered with golden gorse and purple heather, and abounded in grouse; but, perhaps, the most striking feature is the entire absence of those tall chimneys which form such prominent land-marks in most of our large manufacturing towns in the present day. To say nothing of the churches and other lofty buildings, which have since been erected, the absence of the towering smoke-conductors gives to the [scene] that quiet primitive look which it wore in the days of our forefathers."²

tion of his character under which he laboured, and the readiness with which he added to the gossip about the obscure genius, and his peculiarities.

¹ All the numerous churches which have since risen, with the increasing population, have been erected within the last seventy-five years. The church of St. James was then in existence, having been built in 1789, but its short steeple cannot be seen from this position. The parish church, although dedicated from the first to St. Peter, was more commonly called Holy Trinity, and St. Paul's, then known as St. Paul's Chapel, was the Chapel-of-Ease to this church.

² *Loc. cit.*, pp. 116-17.

Sheffield is a comparatively modern city, having developed with rapid strides, in connection with the manufacture of cutlery, chiefly, and for the most part within the last few centuries. It did not exist as a town at all in the time of the Roman occupation of Britain, nor did its site lie 'on the line of any of their 'iters'; and it was not until the twelfth century that it became a market-town. The great rapidity with which its important industries have advanced, may be judged from the fact that "the extent of the town from east to 'west," at the time this drawing was made, just a hundred years ago, is stated in 'The Copper-plate Magazine' to have been then only "about a mile; and from north to south, in some places about half a mile, in others about three-quarters"; whereas it now covers more than four times that area, while the borough extends in one direction to a distance of seven miles from its centre. It is questionable if any other town in England has increased to this extent in so short a period.

The aspect is due northward, looking towards the central green hill of Pitsmoor, Old Park Wood, and Greno' Wood, with Wincobank on the right, and Hillsborough, and Wadsley in the distance, on the left. The whole of the intervening district is now densely populated; and the pleasant field-road then known as 'the Ladies' Walk' is now called Porter Street. As described by one who knew the locality at the precise period when this drawing was made, there were trees on one side of this pathway, and near the point where it led into Bramall Lane the Porter brook was crossed by a foot-bridge, and thence the way lay across the fields to Heeley. "The London Road in those days, after passing Heeley, ran close to Meersbrook House [now the Ruskin Museum],¹ and up Derbyshire Lane to Bole-hill, then through what is now Norton Park . . . to Greenhill Moor" (etc.),² as shown in an old map of Sheffield, published in 1796.³ The view is thus taken from

¹ In the '*Sheffield Weekly Independent*' of September 17, 1887, there is a wood-cut showing the remnant of the old walled road, which still exists, with the horse-trough, pond, and well-spring by the side of it, adjoining the upper part of Meersbrook Park.

² '*Reminiscences of Old Sheffield*,' edited by Robert E. Leader, B.A., pp. 153-4.

³ This rare map was engraved

just above where the Museum is now situated : and with regard to which it is interesting to here recall the explanation which Mr. Ruskin gave in 1882. " I am now frequently asked why I chose Sheffield for my first St. George's Museum, rather than any other town. The answer is a simple one : — that I acknowledge ironwork as an art always necessary and useful to man ; and English work in iron as masterful of its kind. I know scarcely any other branch of manufacture in which England could even hope to surpass, or in which it is even her duty to strive for equality with, the skill of other countries . . . Every nation has the power of producing a certain number of objects of art, or of manufactured productions which are peculiar to it, and which it can produce thoroughly well ; and when that is rightly understood, every nation will strive to do its own work as well as it can be done, and will desire to be supplied by other nations with that which they can produce . . . For instance, we ought not to try to grow claret here, nor to produce silk : we ought to produce coal and iron, and the French should give us wine and silk ¹ . . . Asiatics and Italians must always take the lead in colour design ; French craftsmen in facility and fineness of handling, whether

by J. Cary, in 1795, and published by W. Fairbank and Son, of Sheffield. It is interesting to note that 'Derbyshire Lane' then commenced at the boundary-line of the counties, where the Meersbrook crosses the London road, near its junction with the Sheaf, which forms the further boundary. Moreover, this boundary-brook, as stated by the famous historian of this district, " separating the counties of York and Derby, heretofore performed a much more important office, — making the separation between Northumbria and Mercia ; and doubtless, also, between Maxima and Flavia Cæsariensis." (The Rev. Dr. Gatty's edition of Hunter's 'Hallamshire,' p. 17).

¹ " Minor variations in the modes of skill in labour distinguish every locality, [and] the labour which at any place is easiest, is in that place cheapest . . . [But] it will be discovered in due course of time that 'international value' is regulated, just as inter-provincial or inter-parishional value is. Coals and hops are exchanged between Northumberland and Kent on absolutely the same principles as iron and wine between Lancashire and Spain . . . The distances of nations are measured, not by seas, but by ignorances ; and their divisions determined, not by dialects, but by enmities." — *Munera Pulveris: six Essays on the Elements of Political Economy*, § 96 ; but see the entire context in the chapter on 'Commerce,' in that volume.

the work be in wood, stone, porcelain, or gold . . . But what iron we need, for sword, tool, or ploughshare, we shall be able, I trust, to forge for ourselves . . . [and, since our English patron saint,] St. George primarily acknowledges the art which provides him with a ploughshare,—and, if needs still be, for those more savage instruments, with spear, sword, and armour, it is fitting that of his schools for the workmen and labourers of England the first should be placed in Sheffield. There is the farther practical reason for our first action being among this order of craftsmen in England, that, in cutler's ironwork we have, at this actual epoch of our history, the best in its kind done by English hands,—unsurpassable, I presume, when the workman chooses to do all he knows, by that of any living nation . . . Not for this reason only, however, but because Sheffield is in Yorkshire: and Yorkshire yet, in the main temper of its inhabitants, old English, and capable, therefore, yet of the ideas of honesty and piety by which old England lived.”¹

The drawing is, naturally, in the manner of Turner's early period, and is a small one, being only $6\frac{3}{8}$ inches long by $4\frac{1}{16}$ inches high: while the engraving is longer by nearly a quarter of an inch, and the height altered in proportion, measuring $4\frac{7}{16}$ inches. It is somewhat surprising, considering the vast number of views of towns throughout England which Turner took at various times, that this is the only drawing of Sheffield he ever made.

CONWAY CASTLE [?] *Original Pencil drawing by Turner [?]*

This outline sketch was conjectured by the donor, Mr. Charles Swindell, to be an original drawing by Turner, and it was, at one time, so accredited by Mr. Ruskin; but its history was all unknown, and from the work itself it appears far more like that of Thomas Girtin. Whether the castle be Conway, or some other similar Welsh stronghold, is also uncertain; but whatever it may actually be, it serves, at all events, as a model of careful draughtsmanship by one of the early water-

¹ ‘General Statement of the Nature and Purposes of the St. George's Guild,’ 1882, pp. 11-12; ‘On the Old Road,’ Vol. I, pp. 588, and 599; and ‘Fors Clavigera,’ Vol. V, pp. 310-11. See also the context in each of these writings.

colour painters: and as such is an interesting example of the simple progressive method of out-door study then practised, and now generally supposed, under such systems as the South Kensington regime, to have become quite unnecessary.

THREE SKETCHES (IN ONE MOUNT) AFTER TURNER. *By W. Hackstoun.*

(a) AYSGARTH FORCE. *Brush sketch in Indian Ink.*

(b) INGLEBOROUGH, FROM KIRKBY LONSDALE. *Ditto.*

(c) SHEEP-WASHING, WINDSOR, FROM SALT HILL. *Sepia sketch.*

The first two of these drawings represent somewhat roughly, but effectively, two of the subjects engraved in Whitaker's 'History of Richmondshire.' The third is copied from the unpublished plate in the 'Liber Studiorum' series, part of which is reproduced by Mr. Ruskin, for analysis, in his 'Elements of Drawing.'¹

MISCELLANEOUS LANDSCAPE DRAWINGS.

THE BAY OF ST. AUBIN, JERSEY. *Water-colour drawing*
(September, 1869), by T. M. Rooke.

This view of St. Aubin's Bay was taken from the narrow pathway called La Collette, near St. Heliers, looking across the expanse of bay, four miles from point to point, in the middle of which Elizabeth Castle is seen upon its rocky promontory. This castle, named after the English sovereign who built it, became historic as the resort of King Charles the first, and his brother James, in the time of the rebellion. Built into an adjoining rock is the lonely Hermitage, where the monk St. Helier for a long time resided, more than a thousand years ago, and where he was killed by Norman pirates, giving the name to the capital town of the island.² Beyond, again, upon

¹ *Loc. cit.*, §§ 106, *et seq.*

² St. Heliers is the French form of the name Hilary, Hillary, or Hilarius, as St. Aubin, or Aubyn, is of the English form St. Alban. The register of the Cathedral of Coutances (see page 426), records the anniversary of the martyrdom of St. Helier as being the 17th of July; and it is said that a Norman noble, Guillaume de Hamon by name, founded an abbey, in the year 1125, where Elizabeth Castle now stands, as an expiation of the guilt which his pagan ancestors had incurred in murdering the holy hermit.

another isolated rock is the Castle of St. Aubin, whence the name of the bay is derived.

The entire coast of the Channel Islands, as may be judged from the view of this bay, is beset with treacherous sunken rocks, which belie the beautiful tranquility of this bright enchanting scene, rendering the tragic lines of Byron only too applicable to the locality : —

“ Roll on, thou deep and dark blue ocean — roll !
 Ten thousand fleets sweep over thee in vain ;
 Man marks the earth with ruin — his control
 Stops with the shore ; upon the watery plain
 The wrecks are all thy deed, nor doth remain
 A shadow of man’s ravage, save his own,
 When, for a moment, like a drop of rain,
 He sinks into thy depths with bubbling groan,
 Without a grave, unknell’d, uncoffin’d, and unknown.”

‘ *Childe Harold*,’ Canto IV, Stanza 79.

VIEWS IN THE FRENCH PROVINCE OF YONNE. *Four Water-colour sketches* (1886) by T. M. Rooke.

- (a) THE TOWN OF AVALLON, FROM THE VALLEY AT ITS BACK.
- (b) DISTANT VIEW OF AVALLON.
- (c) SUNSET SKETCH NEAR AVALLON.
- (d) VIEW OF THE VILLAGE OF ANNAY LA CÔTE.

The first sketch (a) was taken from one of the terraced gardens which deck the picturesque escarpment of the valley, which here joins that of the Cousin, a tributary stream of the Yonne, as seen in the distance. In the next two sketches, the town of Avallon, (see page 439), and a view in the near neighbourhood, looking towards the village of Anneot, are shown in one frame. The fourth view (d) is of the same locality, seen in the opposite direction.

HILL-SIDE VIEW OF THE BREVAN, IN THE SAVOY COUNTRY,
 — NEAR CLUSE. *Copy by Miss J. Isabella L. Jay* (1885)
of a drawing by T. M. Rooke.

This view of the heights above Bonneville, from Marnaz, near to Cluse, would have formed an excellent illustration to

the last division of Mr. Ruskin's projected History of Christendom ('Our Fathers have told us'), under the title 'The Bells of Cluse.' That section, following 'The Bay of Uri,' in which "the pastoral forms of Catholicism reaching to our own times," was to have been dealt with, was intended to be devoted to "the pastoral Protestantism of Savoy, Geneva, and the Scottish Border."

For an account of the geological conformation of the curiously cut ravine, enclosed by the lofty hills, and also respecting the life of the people, the reader is referred to the fifth chapter of 'Deucalion,' entitled 'The Valley of Cluse.'

The strong colours of the clouds and the blue vault of sky, of the mountains and glaciers, and the lakes and streams of Switzerland, — in consequence of the clearness and purity of the atmosphere, — is one of the features of the Alps, which render them so exhilarating. Mr. Ruskin observes that "the superiority of the mountains to the lowland, in loveliness of colour, perfectness of form, endlessness of change, and wonderfulness of structure . . . is as measurable as the richness of a painted window matched with a white one, or the wealth of a museum compared with that of a simply furnished chamber. They seem to have been built for the human race, as at once their schools and cathedrals; full of treasures of illuminated manuscript for the scholar, kindly in simply lessons to the worker, quiet in pale cloisters for the thinker, glorious in holiness for the worshipper."¹

It was on these mountain heights that Mr. Ruskin at one time proposed to form a settlement, but the township of Bonneville suspecting that the purchase of the land was with a view to profitable mining operations, demanded a price that Mr. Ruskin refused to give, and the scheme was abandoned.²

WINE-PRESS AT SIERRE. *Water-colour drawing by T. M. Rooke.*

This now disused form of press occupied, at the time the drawing was made (1884), a shed, supported by wooden props,

¹ 'Modern Painters,' Vol. IV, p. 359; and see the entire chapter. ² For some account of this endeavour on Mr. Ruskin's part, and respecting the scenery of the neighbourhood, see 'Præterita,' Vol. II, chapter xi.

among the cottages upon the hill-side included in the drawing of the picturesque *châlet* whose architecture is described on pages 442-3. It is a most primitive form of wine-press, made of entire trunks of walnut or chesnut trees, which has since been superseded by iron presses. Another similar press was to be seen, at this time, in this famous wine-growing district, of the largest magnitude of tree growth, and of proportionate weight.

BRIEG — LOOKING DOWN THE VALLEY, WITH TOWER OF THE JESUITS CHURCH. *Water-colour drawing by T. M. Rooke.*

The view is taken looking down the Valley of the Rhone towards Visp, in early autumn time.¹ The church seen in the distance is the parish church of Brieg, at Glys, which is connected with the town by an avenue of poplars about a mile in length; and the building on the right with a metal cupola — covered with tin scales, and tarnished into a golden hue by time and rust, — is the Château Stockalper.

“In finishing such a subject as this,” says Mr. Ruskin, “no trickery nor short-hand is of any avail whatsoever; there are a certain number of trees to be drawn; and drawn they must be, or the place will not bear its proper character. They are not misty wreaths of soft wood, suggestible by a sweep or two of the brush; but arranged and lovely clusters of trees, clear in the mountain sunlight, each especially grouped, and as little admitting any carelessness of treatment, though five miles distant, as if they were within a few yards of us; the whole meaning and power of the scene being involved in that one fact of quantity². . . In all hill scenery, though there is increase of size, there is want of distance; and there is a general sense of confinement, induced by their wall-like boundaries, which is painful, contrasted with the wide expatiation of spirit induced by a distant view over plains. We are not speaking of views from

¹ For Mr. Ruskin's account of one of his visits to this locality, see the fifth chapter of '*Præterita*,' Vol. II, ('The Simplon'). ² '*Modern Painters*,' Vol. IV, p. 296. The above was written with reference to an illustration by Mr. Ruskin himself, of precisely the same character, showing 'The Buttresses of an Alp,' (forming Plate 46 in the volume); and it applies with equal force to this excellent drawing by Mr. Rooke.



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View of Coire.

By Henry R. Newman

summits, but of the average aspect of valleys. In ordinary countries, where the plain is an uninteresting mass of cultivation, the sublimity of distance is not to be compared to that of size: but, where every yard of the cultivated country has its tale to tell,—where [as in Italy] it is perpetually intersected by rivers whose names are meaning music, and glancing with cities and villages, every one of which has its own halo round its head, and where the eye is carried by the clearness of the air over the blue of the farthest horizon, without finding one wreath of mist, or one shadowy cloud, to check the distinctness of the impression,—the mental emotions excited are richer, and deeper: and swifter than could be awakened by the noblest hills of the earth, unconnected with the deeds of men. The aspect of a noble range of hills, at a considerable distance, is, in our opinion, far more imposing (considered in the abstract) than they are, seen near: their height is better told, their outlines softer and more melodious, their majesty more mysterious.¹ Further, in discussing the principles of composition in landscape views, Mr. Ruskin remarks, that “a distant view of a flat country is never beautiful unless its horizontals are lost in richness of vegetation, as in Lombardy, or broken with masses of forest, or with distant hills.”²

COIRE, IN THE GRISONS, WITH THE VALLEY OF THE VORDER-RHEIN. *Water-colour drawing* (1881) by Henry R. Newman.

The delightfully situated town of Coire, or, as called by the Germans, Chur,³ is a very ancient settlement, first founded by the Romans under the name of Curia Rhætorum. It is the capital-town of the canton of the Grisons, which embraces more than a sixth part of the whole of Switzerland, and is picturesquely placed below the Rhætian Alps, on the banks of the little river Plessur, which flows into the Upper Rhine⁴ about a mile away, on its downward course to feed the Lake of Constance.

¹ ‘*The Poetry of Architecture*,’ pp. 99-100 (footnote). ² *Ibid.*, p. 231.

See Mr. Ruskin’s engraved drawing of the Lombard Apennines in ‘*Modern Painters*,’ Vol. III, Plate 14.

³ The name of the town has, at different times, also been variously spelt Quoir, Cuera, and Coira. ⁴ The word Rhine signifies in the local Romansch language, ‘running water.’

Far above the interest of the quaint old episcopal church, or Dom, of St. Lucius, in its midst, or other association connected with the town, is the loveliness of the whole district, with its grand panoramas of mountains, romantic ravines, and stretches of rich plains of pasture, far as the eye can reach; and here so charmingly depicted, in this little drawing by Mr. Newman. Upon receiving it, together with the next drawing (included in the same frame), Mr. Ruskin wrote to him, — "I can't tell you how delighted I am with those small landscapes . . . They are a hitherto unseen thing in art, [for] the richness, with light, — the realization, with sensitiveness, — the honesty, with the praise of the thing loved."

VIEWS IN THE LAKE-DISTRICT OF LOMBARDY, NORTH ITALY.

(a) THE LAKE OF LECCO. *Water-colour drawing (1881) by H. R. Newman.*

(b) VIEW NEAR LECCO. *By the same.*

(c) A DOVECOTE NEAR LECCO. *Water-colour drawing (1884) by Frank Randal.*

The first view (a) is from Villa Serbelloni, at the junction of Lake Lecco with Lake Como. For a full account of the situation of this villa, see 'The Poetry of Architecture,' § 106, and the wood-cut of it, from Mr. Ruskin's drawing (not reproduced in the recently published edition) in 'The Architectural Magazine,' Vol. V, page 247. "The promontory separates the Lake of Lecco from that of Como, properly so called, and is three miles from the opposite shore . . . The villa itself is mingled with graceful lines, and embosomed in rich vegetation." ¹ It is "one of the loveliest situations that hill, and wave, and heaven ever combined to adorn, while the villa is one of the most delicious habitations that luxury ever projected, or wealth procured." ²

Lake Lecco is in communication with Milan by means of the river Adda, which it discharges, and the canals in connection

¹ *Loc. cit.*, p. 104. The chapter from which this passage is extracted, and the following chapter also, are entirely devoted to the Italian mountain villas of the shores of the Lago di Como, including an interesting account of the structural conformation of that part of this lovely mountain country.

² *Ibid.*, p. 209.

with it. Its mountainous banks are richly clothed with vines, and chestnut, walnut, and almond trees, which, — with many a delightful villa, and luxurious terraced garden, — add to the picturesque loveliness of the scene, from whatever aspect it may be viewed, and at every turn the traveller takes, as he traverses the surface of the lake, or perambulates its sunny shores. As beautifully described by the sweetest of our ‘lake poets,’ —

“ . . . The lingerer hence at evening sees,
From rock-hewn steps, the sail between the trees ;
Or marks, ’mid opening cliffs, fair dark-eyed maids
Tend the small harvest of their garden glades :
Or stops, the solemn mountain-shades to view
Stretch’d o’er the pictured mirror, broad and blue,
Tracking the yellow sun from steep to steep,
As up the opposing hills with tortoise-foot they creep.”¹

“ If,” as Mr. Ruskin observes, “ one principal character of Italian landscape is melancholy, another is elevation . . Tall mulberry trees, with festoons of the luxuriant vine, purple with ponderous clusters, trailed and trellised between and over them, shade the wide fields of stately Indian corn : luxuriance of lofty vegetation — catalpa, and aloe, and olive, — ranging itself in lines of massy light along the wan champaign, guides the eye away to the unfailing wall of mountain, — Alp or Apennine, (etc.) . . The first remarkable point of the Italian cottage is the roof. It generally consists [as seen in drawing (c)] of tiles of very deep curvature, which rib it into distinct vertical lines, giving it a far more agreeable surface than that of our flatter tiling. The form of the roof, however, is always excessively flat, so as never to let it intrude upon the eye ; and the consequence is, that, while an English village, seen at a distance, appears all red roof, the Italian is all white wall ; and therefore, though always bright, is never gaudy.”²

¹ From Wordsworth’s early poem (written at the age of 20) descriptive of a pedestrian tour among the Alps, in which over eighty lines are devoted to an account of the beauties of the Como district.

² ‘*The Poetry of*

Architecture,’ § § 26 and 28.

NATURAL HISTORY.

"All judgment of Art is founded on the knowledge of Nature." — '*The Elements of Drawing*,' § 94.

"The true and great sciences, more especially Natural History, make men gentle and modest, in proportion to the largeness of their apprehension, and just perception of the infiniteness of the things they can never know."¹ Therefore it is that the minute study of natural objects, as well as the representation of the broad aspects of nature, is, of all things, most ennobling for the mind to dwell upon; and thus it is that they excite our admiration, as they so inevitably do, the more we contemplate them.

The study of nature, when it is pursued thoroughly, and assisted by means of careful drawings, in which the essential characteristics of each particular object are precisely rendered intelligible, greatly promotes the appreciation of the beautiful objects around us, which unwittingly add to the happiness of our lives, and which, when thus contemplated *consciously*, in a subjective manner, we call art. Thus we begin to perceive what we were unconscious of, through lack of observation; and "instruction in the arts should be thus considered generally, chiefly as a means of promoting what we call 'taste,' or diletantism' . . . True taste is the instantaneous preference of the noble thing to the ignoble, and is a necessary accompaniment of high worthiness in nations or men; only it is not to be acquired by seeking it as our chief object, since the first question, alike for man and multitude, is not at all what they are to like, but what they are to do . . . Thus, in our simplest codes of school instruction, I hope some day to see local natural history assume a principal place: so that our peasant children may be taught the nature and uses of the herbs that grow in their meadows, and may take interest in observing and cherishing, rather than in hunting or killing, the harmless ani-

¹ '*The Stones of Venice*,' Vol. III, p. 54.

imals of their country. Supposing it determined that this local natural history should be taught, drawing ought to be used to fix the attention, and to test, while it aided the memory. 'Draw such and such a flower in outline, with its bell towards you. Draw it with its side towards you. Paint the spots upon it. Draw a duck's head — her foot. Now a robin's — a thrush's, — now the spots upon the thrush's breast.' These are the kinds of tasks which it seems to me should be set to the young peasant student, and perhaps we should find in process of time, that the Italian connexion of art with *diletto*, or delight, was both consistent with, and even mainly consequent upon, a pure Greek connexion of art with *arete*, or virtue . . . The student's aim should be absolutely restricted to the representation of visible fact." ¹

"What the Greeks did for the horse, and what, as far as regards domestic and expressional character, Landseer has done for the dog and the deer, remains to be done by art for nearly all other animals of high organization. There are few birds or beasts that have not a range of character, which, if not equal to that of the horse or dog, is yet as interesting within narrower limits, and often in grotesqueness, intensity, or wild and timid pathos, more singular and mysterious. Whatever love of humour you have, — whatever sympathy with imperfect, but most subtle, feeling, — whatever perception of sublimity in conditions of fatal power, may here find fullest occupation : all these being joined, in the strong animal races, to a variable and fantastic beauty far beyond anything that merely formative art has yet conceived . . . You cannot so much as once look at the ruffings of the plumes of a pelican pluming itself, after it has been in the water, or carefully draw the contours of the wing, either of a vulture or a common swift, or paint the rose and vermillion on that of a flamingo, without receiving almost a new conception of the meaning of form and colour of creation." ²

Indeed, until we try to represent the beauties of nature, with a loving hand, we cannot fully appreciate her subtle charms. Thus, "whether you are drawing a piece of Greek armour, or

¹ 'A Joy for Ever,' pp. 186-8.

² 'Lectures on Art,' § 113.

a hawk's beak, or a lion's paw, you will find that the mere necessity of using the hand compels attention to circumstances which would otherwise have escaped notice, and fastens them in the memory without further effort ¹. . . [And] no man knows how lovely nature is, who has not entwined her with his heart, and caused parts of her glory to be capable of awakening peculiar, associated lines of thought in his mind. The feeling of her beauty is a decidedly moral feeling, very beneficial to the mind, [and] the more we can feel, the more we shall perceive in this universal frame." ²

Moreover "the study of Natural History is one eminently addressed to the active energies of body and mind. Nothing is to be got out of it by dreaming, — not always much by thinking, — everything by seeking and seeing. It is work for the hills and the fields, — work of foot and hand, knife and hammer . . . If you have any real talent for drawing, you will take delight in the discoveries of natural loveliness which the studies I have proposed will lead you into, among the fields and hills . . . [and,] if you want to colour beautifully, colour as best pleases yourself at quite times, not so as to catch the eye, nor look as if it were clever, or difficult, to colour in that way; but so that the colour may be pleasant to you when you are happy or thoughtful. Look much at the morning and evening sky, and much at simple flowers . . . as nature arranges them in the woods and fields." ³

Thus is the whole realm of Nature stretched out before us for contemplation, and laid at our service for delightful study, if we will but give heed to her, and learn of her ways, in all humility. From the tiniest spray of moss to the huge pile of an Alp, all are equally under conscription: for, as previously suggested (see page 461), the attention to be given to the topography of a mountain range is something beyond the mechanical 'snap-shot' of a camera; it requires the devotion of the fullest powers of the mind to faithfully record the mass

¹ 'Lectures on Art,' § 22; and see further under Mr. Ruskin's 'Peacock's feather' drawings. ² 'Essay on Literature,' 1836, p. 35. ³ 'Arrows of the Chace,' Vol. I, pages 197-8; and 'The Elements of Drawing,' §§ 151, and 181. Respecting Mr. Ruskin's personal adoption of this practice, see pages 536-7.

of history which is involved in the majestic piles of stratified rock materials, whose foundations are of old, and which have undergone so many mighty changes before it was possible for a continuous chain of Alps to assume the particular form of peak and slope as we now see them.

PANORAMA OF THE BERNESE ALPS, FROM THE FLETSCHHORN TO THE MATTERHORN. *Water-colour study by Professor Ruskin.*

This faithful study from Nature was drawn by Mr. Ruskin in the month of July, 1844, in five sections, representing the Simplon and Bernese range, as seen from the Bell' Alp. An interesting account of the circumstances under which the drawing was made is given by Mr. Ruskin in his autobiographical reminiscences;¹ also in 'Deucalion,' where he remarks:—"No one then had ever heard of the Bell' Alp, and few English knew even of the Aletsch Glacier . . . I was up at four [one] day, on a cloudless morning, climbing the little rock path which ascends directly to the left, after crossing the bridge over the Rhone at Brieg; a path which is quite as critical a little bit of walking as the Ponts of the Mer de Glace . . . I took this path, because I wanted first to climb the green wooded mass of the hill rising directly over the valley, so as to enfilade the entire profiles of the opposite chain, and length of the valley of the Rhone, from its brow. By mid-day I had mastered it, and got up half as high again, on the barren ridge above it, commanding a little tarn; whence in one panorama are seen the Simplon and Saas Alps on the south, with the Matterhorn closing the avenue of the valley of St. Nicolas; and the Aletsch Alps on the north, with all the lower reach of the Aletsch Glacier. This panorama I drew carefully; and slightly coloured afterwards, in such crude way as I was then able; and I place it in the Sheffield Museum, for a perfectly trustworthy witness to the extent of snow on the Breithorn, Fletschhorn, and Montagne de Saas thirty years ago."²

On the accurate delineation of mountain formations, Mr. Ruskin has written very much, an entire section of 'Modern

¹ 'Præterita,' Vol. II, pp. 163-178.

² 'Deucalion,' Vol. I. pp. 171-6.

Painters' ¹ being devoted to the subject, including a criticism of the false representations common in works of art, hitherto, with the single exception of Turner's drawings, and in objection, also, to many wrong notions that have been admitted into geological treatises.

"The comparatively slight effort necessary to obtain so much skill as may serviceably [represent] mountains in distant effect, will be instantly rewarded by what is almost equivalent to a new sense of the conditions of their structure . . . Though half the educated society of London travel every summer over the great plain of Switzerland, none know, or care to know, why that is a plain, and the Alps to the south of it are Alps . . . Let me suggest to those who intend passing their vacation in Switzerland, and who care about mountains, that if they will first qualify themselves to take angles of position and elevation with correctness, and to draw outlines with approximate fidelity, there is a series of problems of the highest interest to be worked out on the southern edge of the Swiss plain, in the study of the relations of its molasse beds to the rocks which are characteristically developed in the chain of the Stockhorn, Beatenberg, Pilate, Mythen above Schwytz, and High Sentis of Appenzell; the pursuit of which may lead them into many pleasant, as well as creditably dangerous walks, and curious discoveries; and will be good for the discipline of their fingers in the pencilling of crag form." ²

"You may wonder," said the Oxford Professor, in one of his lectures, when referring to the drawings he had presented to the Taylor Gallery, "why the examples of landscape I have given you in the school, are my drawings, and not Turner's. But Turner's are of a *finesse* beyond what has ever else been attained: and for that reason not useful as working examples." ³

¹ See, for instance, Vol. IV, comprising Part V of the entire work, — especially chapters viii to xvi, where this range is frequently dealt with; also Mr. Ruskin's introduction to Mr. Collingwood's geological treatise on '*The Limestone Alps of Savoy*,' pp. x, *et seq.*; and on the materials, mode of formation, and subsequent sculpture of the stratified Alps of Savoy, see '*On the Old Road*,' Vol. I, pp. 721-7.

² '*Lectures on Art*,' § § 108-10.

³ *Vide supra*, pp. 473-4 and 489.

But I am proud to think that these drawings of mine, done at the foot of the Matterhorn, are entirely right as examples of mountain drawing, with absolutely correct outline of all that is useful for geological science, or landscape art. And I am proud to think, too, that though at the time I did them, thirty years ago, I had never seen Turner's drawings, mine are on exactly the same plan as his, — that is to say, I always drew an absolutely right pencil-outline before putting in any colour whatever." (etc.)¹

GORGE OF THE RIVER RAKAIA, AND MOUNT HUTT, SOUTHERN
NEW ZEALAND. *Water-colour drawing (1880), by Captain
G. J. Temple.*²

The following elaborate description of the subject of this drawing, and of the next one representative of New Zealand scenery, was prepared by Mr. Ruskin, and set up in type, ready for publication, but never completed. It is, therefore, now presented for the first time. In this first drawing we have, excellently delineated, "a gorge cut by the strong mountain river through stratified rocks, dipping steeply, as seen in the middle distance, for certain to the east, — the sun, within about half an hour of setting, is known, by the shadows, to be behind the spectator, on his right,³ — and it may be, more steeply either to the north or south: but no section occurs to assure us. The disturbance of the beds I should guess to be only local, and to have no relation to the distant mountain chain, which is from nine thousand to ten thousand feet high, crowned with more continuous snow than occurs on similar ranges in Switzerland, probably owing to the more rounded forms of the summits. The promontories and ravines of the

¹ From Mr. E. T. Cook's notes, taken during the lecture, and included in his '*Studies in Ruskin.*' p. 284. ² "Purchased for twenty-five guineas, on Easter Monday, 10th April, 1882. — *John Ruskin.*" ³ "It is curious that I remember no passage in travellers' journals describing the novelty of impression, or change of the general relations of light, caused by the northern course of the sun in the southern hemisphere! In this landscape, were it north of the Equator, the light would mean that we were looking south; here, we are under the same effect of light, looking north." — *Note to the above by Mr. Ruskin.*

mass — admirably, and, as far as is possible with the given amount of work, faultlessly, rendered — present the constant phenomena of great mountain masses formed of any hard and compact rock, not definitely stratified. The colour of the snow shadow is beyond every drawing I have seen, for subtlety and fidelity. The warmer colour of the broken crags under the main summit I suppose to indicate a difference in the rock material at that place — probably harder, and more granitic. The immediate opposition of the strong warm colour of the middle distance to these far retired purple masses, gives them *their* true size and majesty ; but the middle distance itself is sacrificed — [as] there *must* be sacrifice somewhere in all good drawings — in the point of refinement which would have explained its own magnitude. I cannot, for instance, form any estimate of the height or quantity of water, in the small cascade which falls from the mouth of the ravine in the centre of these cliffs ; nor can I form any clear guess of the width of the river, — being further left without means of measurement by the unknown scale of the southern vegetation. The drawing gives me the impression of the river's being a much more powerful stream, and, at the same time, a much purer one, than is ever supplied by mountains of the same elevation in Switzerland ; and I imagine that here, without any colossal scale of mountain-summit, we have far greater surfaces of mountain ground, and generally a larger extent of country drained by the streams : while, owing to the want of elevation in the central peaks, there are no glaciers to defile the torrents with their crushed slime. Hence, we have here a stream which I should guess to be nearly as strong as the Rhone in the Upper Valais, yet entirely pure, and showing in the equally pure evening light, all the colour-phenomena proper to pure snow-water, — always itself of some definite and fixed hue between blue and green, just as fixed as the colour of a precious stone : but, according to its depth, its mode of rippling in different eddies, and the angles of the light upon it, showing quite infinite varieties of its own proper hue, mingled with the colour of the objects it reflects, and of the light it transmits. In this

stream, the calm spaces of surface between its currents reflect the warm colour of the bank beyond : the rapid below shows chiefly the colour of the water itself ; then, softly checked by the nearly level bank of shingle, it forms shallow and calm pools at its edge, which reflect, on the hither side of the stream, the golden sky ; and beyond, the dark woods of the promontory on the right."

The strong colours of both this and the drawing next described, which are so conspicuous as to appear greatly exaggerated, are perfectly true to nature, under the peculiar atmospheric conditions of the country,—which has been described by a writer on the scenery as "the 'wonderland' of the south, at least as rich in marvels as that which is the boast of America,—a land of which it is difficult to speak in language which shall not savour of exaggeration . . . The first glimpse of the coast informs the voyager that he is here upon a new scene. The dark green woods, the lofty mountain peaks, the rich foliage, the strong colours in which earth and sea are painted, are singularly attractive, especially to those who have just left the stern, black, mountainous, eastern coast of Australia." ¹

The River Rakaia takes its rise among the Alps, of which the highest peak in this part of the range,—namely, Mount Hutt, at an elevation of 6,800 feet,—is shown in this drawing. The Rakaia thence flows down through the celebrated fertile plains of Canterbury, into the South Pacific Ocean.

To proceed with Mr. Ruskin's analytical criticism of the drawing, "it is," he says, "almost impossible to over-praise the easy, and always successful, dexterity of artistic handling with which these delicately coloured shingles, and the complex palm foliage of the foreground, have been rendered. Artists with this power of execution, nearly always,—under the temptations of modern exhibition, or dealers' persuasions and offers,—*show off* their execution by vulgar tricks and *tours de force*. Here, the painter has been thinking of his subject only, and has been able to set down his certain and accurate observations of fact, with a handling which never misses its

¹ 'Orient Guide,' edited by W. J. Loftie, p. 346.

aim, and under a general control of colour-harmony which implies a natural gift for colour of the very highest order.

"In the part of the drawing sacrificed (as already observed) to the effect of the distance, there are one or two points of failure which must be distinctly noticed; lest they should be unjustly criticised. As aforesaid, the scale is not, in this part of the drawing, explained by tone of colour. The high wooded hill on the left appears to be crowned on the ridge by small palm trees, and I do not clearly recognize the size of these, nor of the wood or copse below. Neither do I guess, with any security, the nature of the grass or moorland at the top of the cliffs, which, at their base (and this is, strictly speaking, the only real fault in the drawing), the edge of the sweeping river is without any of the subtle accidents of indentation which are inevitable at a steep rocky shore of so wide a traverse.

"Lastly. It must be distinctly understood that this drawing is placed in the Museum, only as an example of painting in the service of Natural History, as explained under its due limitations in my first series of lectures at Oxford¹; and not at all as an example of painting as an art, any more than a botanical drawing [would be], or a geological diagram. That it is executed with all the artistic skill necessary for its own perfection as a scientific record of natural phenomena, is all the praise which it claims; and more than it has been in my power to give to drawings of its class, above twice or thrice in my entire experience."

THE UPPER REACH OF LAKE WAKATIPU, LOOKING SOUTH.

*Water-colour drawing by Captain G. J. Temple.*²

"This lake lies near the western coast of the broadest part of Southern New Zealand, the largest square area to be found in both the islands, [in the Province of Otago]. It is a mountain district, chiefly of crystalline gneiss, — in direct breadth, from sea to sea, about one hundred and sixty miles; in its oblique length, fully two hundred; reaching in its culminating ridges, elevations of from seven thousand to nine thousand

¹ 'Lectures on Art,' (1870), § 23.

² "Purchased for fifteen guineas, on Easter Monday, 10th April, 1882. — John Ruskin."

feet, and supplying from their snows the variable strength of the largest river in New Zealand, the Clutha, which, from this lake, Wakatipu, runs southward, through the centre of the crystalline mountain mass, receiving many other considerable streams, with, as yet, only long Zealandic [*i.e.*, Maori] names,¹ not easily utterable, and their utterance is fortunately not required of us. 'Clutha' sounds more British, and is, at all events pleasantly memorable. In the map from which I obtain these general facts (the official geological survey of the two islands),² the mountain ranges, in compliance with the principles of modern geological science, are not delineated at all; but the beholder is supposed to be able to construct them by mathematical reasoning from sections given at the side. I see, however, four summits, indicated by figures, like exhausted sea anemones, named, the northern-most, Mount Aspiring, and the three others Mount Earnslaw, Mount Pisa, and Mount Ida. Their elevations are not given,³ but the Lake Wakatipu is shown in the sections to be one thousand and seventy feet above the sea (an average elevation for the lake-basins of mountain groups on reaching heights of ten thousand feet); it is sixty miles long (ten miles longer than the Lake of Geneva), but not more than from three to four miles wide. [This vast basin is believed to have been formed under the eroding action of the enormous glaciers which existed in former times. Its depth in some parts is said to be as great as 1,400 feet, that is, 170 feet deeper than Lake Geneva in its deepest part, although it is only about half the width of that lake at its broadest part]. The space of its waters, as seen in the drawing, is, in the distance, full this breadth: but [the lake] nar-

¹ The river Rakaia, previously described, has had the English name Cholmondeley also bestowed upon it, by, or after, some explorer; but seeing that such aristocratic names are generally corruptly pronounced, the change proposed can scarcely be said to be an improvement upon the true local name.

² "By Sir James Hector, M.D., F.R.S., constructed from official surveys, and the explorations of Dr. F. Von Hochstetter, and Dr. Julius Haast. It is an extremely valuable and beautiful map (admitting the principles of geology without mountains)." — *Mr. Ruskin's original note to the above.*

³ The height of Mount Aspiring has since been computed to be 9,940 feet, and Mount Earnslaw 9,165 feet.

rows towards the foreground, where the distance from the stream which enters on the left, to the sandy bay on the right, is about a mile.

"This stream, entering on the left, is the river Clutha itself, though here little more than a strong mountain torrent, — entering the head of the lake as the Rhone enters that of Geneva at Villeneuve. The entire district is remarkable for its drift-beds of level shingle,¹ forming flats over which the streams spread shallow, fordable even when the passing body of water is collectively as large as that of the Forth, or Ness. And note this condition carefully, for the head of a Swiss lake is never formed by shingle; but by a fine glacier mud, mixed with earth and sand. Here, on the contrary, the entire breadth of the deposit at the head of the lake seems to be a mass of pure shingle, mixed with crystalline sand, which the long swell of the lake from the south (a straight twenty miles to the blue mountains on the horizon) sweeps before it, except against the actual influx of the river, into the beautiful curved line of shore which Captain Temple has drawn with the subtlest care and delicacy, [regardful] both of its own contour, and its relief against the alternately dark and bright water.

"Within this bank, or loop of sweeping beach, the clear lake water penetrating the shingle, rests in pools, which rise or fall with the flood, or recession of the lake itself, sometimes the whole beach being covered, and the stream lost in a mile's width of rippling shallows. At the time when this drawing was made, the river is evidently in its due summer strength, — I should guess about that of the Arve at Geneva,² but much shallower, and divided into three or four branches of the perfectly pure green colour of snow-water represented in the former drawing. These retain their own proper hue as far as their ripple disturbs the lake surface, then sink into the intense ultramarine blue which is the real colour of such water when it is deep, calm, and unaffected by luminous reflections.³

[In their main physical features the Southern Alps of New

¹ "I am indebted for these details of description to Mr. Henry Severn. — *J. R.*" ² See '*Modern Painters*,' Vol. IV, p. 288. ³ *Vide infra*, p. 518.

Zealand may be fitly compared with the Alpine ranges of Switzerland, with these two differences, however, that in New Zealand they form a more continuous chain, and rise in close proximity to the sea-coast — more in the manner of the Andes range, — the centre of the ridge being only some ten miles from the ocean shore. The comparison is an interesting one in many respects. In New Zealand none of the peaks attain the height of those of the Swiss groups, if calculated in relation to the sea-level, but their magnitude is seen to be of vaster proportions when the relative geographical situations are properly taken into consideration. Thus, Mont Blanc is 2,500 feet higher above the sea than Mt. Cook ; but it must be remembered that it is some 150 miles inland, and that the surface of the Lake of Geneva is elevated fully 1,230 feet above the sea, while Lucerne is at the still higher elevation of 1,437 feet. The difference in actual height of the peak above the valleys is, therefore, very considerable : and the comparative status of the two ranges becomes reversed when these conditions are taken into account. Thus, while the height of Mont Blanc is 14,554 feet ¹ above the level of Lake Geneva, 60 miles distant, Mount Cook is 13,200 feet ² above the level of the sea at only 15 miles distance.

Again, with regard to the geological conditions, there is a still greater difference between the two Alpine ranges, equally evidencing the surpassing immensity of the Austral Alps, — especially when viewed broadly along the corridor of time. It is now almost a commonplace to remark upon the comparatively recent age of the Swiss Alps, and the Pyrenees, when contrasted with the Welsh mountains. Now, these Southern Alps of New Zealand, together with the major portion of the Southern Island, are composed of precisely the same primary rocks as those which form the Snowdon range ; and a close study of them would doubtless throw much light upon the present condition of that much-disputed series of ancient rocks. We have, however, to recognise, that, whereas there is ample

¹ Mont Blanc is 15,784 feet high above the sea. ² Another authority gives the height of Mount Cook as only 12,349 feet.

evidence for believing that the Alps of Switzerland are still gradually increasing in elevation, and, as a necessary consequence, in the magnitude of their glaciers, the reverse is the state of affairs with the New Zealand Alps. The longest glacier which has as yet been measured in that country has a course of 18 miles, three miles longer than the largest glacier in Central Europe — the Aletsch glacier, shown in Mr. Ruskin's drawing, previously described.¹ But even this vastness of scale is inconsiderable, in comparison with that existing in former times in New Zealand, when the volume of the eroding rivers of ice must have been of far grander proportions, and quite appalling in the magnitude of the forces which were exerted upon the terraced rocks of the upper plains of the now fertile province of Canterbury. No less than thirty terraces, of glacial production, have been traced among the pliocene plains of Canterbury, which stretch from the foot of the Alps to the sea; and as a writer on the subject observes, "a vast number of years must have passed while glaciers from twenty to eighty miles in length carried down those moraines, now recognised as horizontal terraces. At that time the island must have had the appearance Greenland now has . . . The glaciers are often bordered by luxuriant and even semi-tropical vegetation."²

The striking contrast in the climatic effects afforded by the vegetation, adds considerably to the marvels characteristic of New Zealand scenery.

"The craggy mountains whose splendid chain forms the left flank of the lake basin, are all gneissic, corresponding very nearly in form and character to the Aiguilles Rouges of Chamouni, where they terminate above Valorsine³; but, as in the other drawing, there appears to be much more snow on them than could rest in Switzerland on any peaks under ten thousand feet in elevation. It is noticeable, however, in their films and

¹ *Vide supra*, page 507. ² 'Hand-book for Australia and New Zealand,' published by S. W. Silver & Co., 1874, p. 361. ³ See the wood-cut, from Mr. Ruskin's own drawing, in the fourth volume of 'Modern Painters' p. 201, Figure 43; with regard to the mountain formation above Valorsine, p. 326; and respecting the structure of the Swiss Alps, generally, the entire chapters viii-xvi, with the fine illustrations, in the same volume.

threads, lodging in the crag hollows; and [it] nowhere gathers into any glacial condition. I cannot make out, from the drawing, nor, at the distance, could I have probably made out from the hills themselves, the nature of the softer slopes at their bases, which descend to the lake shore. They are in all likelihood, moor or pasture-lands, like those in the middle distance of the other study.

"The mountain masses on the right of the drawing, that is to say, on the western shore of the lake, are a portion of the great mass of palæozoic beds which extend through the whole length of New Zealand; in this particular locality being thrown into highly inclined positions by interferent veins of greenstone, so that the peak on which the distant cloud rests, has very nearly the character of central Alpine pyramids, like the Schreckhorn.¹ The nearer slopes, however, ascend, it seems, to very considerable elevation,² in softer lines than are ever found in the higher Swiss Alps, and perhaps, if we knew the mode of their erosion, explanatory of the beds of shingle in the lake-valley. The real magnitude of these slopes of misty mountain is concealed, or, at least, disguised, by the masses of dark trees on the nearer hill. These—and it is the only grave error in the drawing—are rendered without finesse of form, and in much too positive a green, greatly detracting from the value of the distant mountains by its coarse interference: and at the same time, wholly destroying the measure of distance, in the nearer shore, where, looking closely, we find the delicately painted log huts, and piles of wood ready for floating, imply a scale of size which would make the dark pines colossal. They probably are so, but are painted without the care necessary to convince the eye of that fact. The charred trunk on the right has been put in with the main intent of throwing these obnoxious pine-trees into dis-

¹ See '*Modern Painters*,' Vol. I, pp. 270, *et seq.* Also, for illustration of the attractive property of Alpine peaks to clouds, see Plate 69 in the fifth volume of the same work, with the accompanying text, in explanation of such cloud formation.

² "The hills on either side are from 5,000 to 7,000 feet high. The blue hills at apparently the end of the lake are twenty-two miles distant."—*From a note by Capt. Temple, written upon the back of the drawing.*

tance, and it is partly successful, but ought not to have been indispensable ; its presence materially interfering with the otherwise uninjured peace, and beauty, of the entire scene, and even preventing us from enough noticing the delicately decisive painting of the ferny fore-ground beneath, which is an exemplary piece of work.

“Also, with especial commendation must be noted the pains taken to express the calmness of the shallow pools on the left (as contrasted with the river current), by the perfect reflection of the distant hills. I can see, indeed, that these have been finished at home, for they are not quite true in diminution of angle, and they are *too* true in repetition of the forms above.¹ Real reflections always alter, necessarily, both the forms and angles of distant objects ; and it would have been impossible, for instance, that the purple mountain on the extreme left should have shown as much of itself, beyond the lower brown one in the reflection, as it does in the substance. But it is impossible to finish a study of this kind wholly from nature ; the weather breaks, or the water rises, or the light changes ; and it is infinitely better, and wiser, to carry out one impression by the effort of memory and thought, however occasionally failing, than to confuse the original simplicity of a given truth by the admission of subsequent modifications of the effect by nature, often too tempting to be resisted, and always too subtle to be shunned.

“Finally, it is to be remembered that the scene presents every conceivable and utmost difficulty that could be presented to the landscape painter in effects of light and colour, as well as in measures of space ; they have been vanquished to the point of placing the scene vividly before the eye, and perfectly before the imagination ; and it would be well for the painters of our European Academies if their more discreet choice of subjects, and more practised application of skill, invariably assured them of as honourable and useful victory.”

¹ For an exhaustive account of the reflective properties, and optical phenomena, of the surface of water, under different conditions, see ‘*Modern Painters*,’ Vol. I, pp. 324-33, and 350-4.

MINERAL FORMS.

STUDY OF A BLOCK OF QUEENSLAND OPAL. *Water-colour-drawing by Alexander Macdonald.*

Nothing, perhaps, in the entire realm of Nature, is more beautiful in rich, lustrous, scintillation of bright hues of effulgent colour, than 'rock,' or 'precious' opal. Its brilliant display of colouration is merely an optical effect, as in a prism of glass, or clear quartz: and due to the minutely laminated structure of the silica of which the opal is composed. The process of its formation is imaginatively, and clearly described by Mr. Ruskin, — with as near an approximation to scientific accuracy as is possible, — as follows: "It becomes first a white earth, then proceeds to grow clear and hard, and at last arranges itself in mysterious, infinitely fine, parallel lines, which have the power of reflecting, not merely the blue rays [of light], but the blue, green, purple, and red rays, in the greatest beauty in which they can be seen through any hard material whatsoever. We call it then an opal." ¹

The variation of the colours, with the position from which it is seen, is relative to the angle of the incidence of light upon the opal, and renders it doubly charming. Moreover, as Mr. Ruskin observes, "light, with reference to the tone it induces on objects, is either to be considered as neutral and white, bringing out local colours with fidelity; or coloured, and consequently modifying these local tints with its own. But the power of pure white light to exhibit local colour is strangely variable. The morning light of about nine or ten is usually very pure; but the difference of its effect on different days, independently of mere brilliancy, is as inconceivable as it is inexplicable. Every one knows how capriciously the colours of a fine opal vary from day to day, and how rare the lights are which bring them out fully." ²

This variety of opal which possesses the deepest tones of blue, violet, and green, is found within a restricted locality in Queensland, near the Barcoo River: the matrix in which it is

¹ 'Modern Painters,' Vol. V, p. 161; and see the context, respecting other mineral formations, similarly analyzed. ² *Ibid.*, Vol. I, p. 145.

formed is a dark brown siliceous ironstone, which adds considerably to the richness of the contrasted colours, and makes it a noble subject to the lover of nature to depict, *if only he can*. Herein, indeed, lies the object of all noble art, as discerned by Mr. Ruskin, — whether the test be merely a study from nature, or an heroic conception of ‘Paradise.’ “Your art,” he says, “is to be THE PRAISE OF SOMETHING YOU LOVE. It may be only the praise of a shell, or a stone: it may be the praise of a hero: it may be the praise of God. Your rank as a living creature is determined by the height and depth of your love . . . [and] what healthy art is possible to you, must be the expression of your true delight in a real thing, better than in the art [by means of which you attempt to display its beauties]. You may think, perhaps, that a bird’s nest by William Hunt is better than a real bird’s nest, — we, indeed, pay a large sum for the one, and scarcely care to look for the other, — but it would be better for us that all the pictures in the world perished than that the birds should cease to build nests.”¹

“I am quite sure,” says Mr. Ruskin elsewhere, “that any person familiar with natural objects will never be surprised at any appearance of care, or finish, in them. That is the condition of the Universe. But there is cause both for surprise and inquiry, whenever we see anything like carelessness, or incompleteness: that is not a common condition . . . I believe that such surprise will be forcibly felt by anyone who, after studying carefully the lines of some variegated organic form, will set himself to copy with similar diligence those of its colours. The boundaries of the forms he will assuredly, whatever the object, have found drawn with a delicacy and precision which no human hand can follow. Those of its colours he will find, in many cases, though governed always by a certain rude symmetry, yet irregular, blotched, imperfect, liable to all kinds of accidents and awkwardnesses . . . But the fact is certain that colour is always arranged in these simple or rude forms . . . and perfect colour never can be united with perfect form. Try to put in order, and form, the colours of a piece of opal!”²

¹ ‘*The Laws of Fésolé*,’ pp. 3-4. ² ‘*The Seven Lamps of Architecture*,’ chap. iv.

VEGETATION.

ROCK, MOSS, AND IVY. *Study from Nature, in water-colour, by Miss Kate Greenaway.*

"There are no natural objects out of which more can be learned than out of stones. They seem to have been created especially to reward a patient observer . . . For a stone, when it is examined, will be found a mountain in miniature. The fineness of Nature's work is so great, that into a single block, a foot or two in diameter, she can compress as many changes of form and structure, on a small scale, as she needs for her mountains on a large one; and taking moss for forests, and grains of crystal for crags, the surface of a stone, in by far the plurality of instances, is more interesting than the surface of an ordinary hill; more fantastic in form, and incomparably richer in colour . . . When Nature determines on decorating a piece of projecting rock, she begins with the bold projecting surface, to which the eye is naturally drawn by its form [see the continuation] . . . [and] the beauty of stone surface is in so great a degree dependent on the mosses and lichens which root themselves upon it, that I must place my richest examples [of their representation] in the section on vegetation."¹ For the further treatment referred to, see chapter xi, pp. 131-3, in the same volume of 'Modern Painters.' "Have you ever considered," Mr. Ruskin elsewhere observes, "the infinite functions of protection to mountain form exercised by the mosses and lichens? . . . When a rock of any kind has lain for some time exposed to the weather, Nature finishes it in her own way. First she takes wonderful pains about its forms: sculpturing it into exquisite variety of dent and dimple, and rounding or hollowing it into contours which for fineness no human hand can follow; then she colours it, and every one of her touches of colour, instead of being a powder mixed with oil, is a minute forest of living trees, glorious in strength and beauty, and

(*'The Lamp of Beauty'*), §§ 37-8. See further, respecting this point of the essential difference, in property and art-value, between colour and form, under the 'Stained-glass' section, pp. 446, and 450-2. ¹ *'Modern Painters,'* Vol. IV, p. 311; and *'The Poetry of Architecture,'* p. 240.

concealing wonders of structure . . . The mosses seem to set themselves consentfully, and deliberately, to the task of producing the most exquisite harmonies of colour in their power. They will not conceal the form of the rock, but will gather over it . . . and instead of looking rugged, or cold, or stern, as anything that a rock is held to be at heart, it seems to be clothed with a soft dark leopard's skin, embroidered with arabesque of purple and silver."¹

Respecting the beneficent powers of moss in preserving for man's necessity, the sources of the mountain streams, see 'Fors Clavigera,' Volume VIII, pages 53-6; and, especially, 'The Poetry of Architecture,' §§ 250-1, in which Mr. Ruskin gives a lovely description of the beautiful manner in which Nature decorates her architecture.

This drawing having been done during a single sitting, under peculiar circumstances, is wanting in the amount of finish that might otherwise have been bestowed upon it.² Thus, the ivy especially is lacking in precision of true form. With regard to the usual beautiful curvature of its leaves, see the engraving from Mr. Ruskin's own delicate drawing of a young spray of ivy, in 'Modern Painters,' Vol. IV, Plate 44, page 279, with the context.

¹ 'Val d'Arno,' § 151; 'Modern Painters,' Vol. III, p. 117; and Vol. IV, p. 132; see also 'Lectures on Art,' § 109. The reader is advised to refer at his leisure to the eloquent passages here quoted from with unjust abbreviation: also confer the first chapter of 'Proserpina,' Vol. I, which is devoted specially to mosses.

² The sketch was made by Miss Greenaway in consequence of Mr. Ruskin having told her one day, at Brantwood, that she could draw pretty children daintily enough, but she couldn't make a drawing of that rock. In reply, Miss Greenaway hastily produced this study of it, and presented it to Mr. Ruskin. For Mr. Ruskin's estimate of Miss Greenaway's work in general, see the fourth of his lectures on 'The Art of England,' entitled 'Fairy-land,' in which he considers her and Mrs. Allingham's representations of children. So delighted was he with her charming delineations of pure childish character that he could not refrain from introducing some, — which were specially drawn for him, and delicately engraved for the purpose, — at the beginning and end of several of the later numbers of his 'Fors Clavigera' series, though without any relation to the text whatever. See, for instance, Vol. VIII, pages 179, 215, 231, 248, and 250.



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Study of Moss, Fern, and Wood-sorrel, upon a rocky River-bank

STUDY OF MOSS, FERN, AND WOOD-SORREL, UPON A ROCKY RIVER-BANK. *Water-colour drawing, in violet-grey monochrome, by Professor Ruskin.*

“Give me a broken rock, a little moss,
 A barberry-tree with fixèd branches clinging,—
 A stream that clearly at its bottom shows
 The polished pebbles with its ripples ringing;
 These to be placed at Nature’s sweet dispose,
 And decked with grass and flowers of her bringing;
 And I would ask no more; for I would dream
 Of greater things associated with these,— . .
 For Nature’s work is lovely to be seen,
 Her finished part, as finished whole, will please.”¹

This exquisite drawing from nature was executed by Mr. Ruskin chiefly in illustration of the sculptural forms of common wayside plant growth, in relation to wood and stone carving. See ‘Notes on Prout and Hunt,’ pp. 78-80 (or in the large edition, pp. 64-5).

Such subjects as this are most strongly recommended by Mr. Ruskin to art students, as being of utmost importance, not only on account of the intrinsic beauty native in common weeds, the delineation of the contour of whose tender leaves becomes at once both a source of instruction and a revelation to designers and ordinary draughtsmen alike,—see, for example, the lovely illustration of way-side plants, engraved by J. C. Armytage from Mr. Ruskin’s drawing, in ‘Modern Painters,’ Vol. IV, page 230,—but also because such miniature nature is the best school also for the practical purpose of the decorative sculptor, whether he carve wood, marble, or stone. For “the glory of all ornamentation consists in the adoption or imitation of the beauties of natural objects, and no work can be of high value which is not full of this beauty.”²

But, while, in the imitation of nature the sculptor must

¹ The above lines are extracted from a ‘Journal of a Tour through France to Chamouni,’ an early poem written by Mr. Ruskin at the age of sixteen, and published in ‘*The Poems of John Ruskin*,’ Vol. I, p. 201.

² ‘*Lectures on Architecture and Painting*,’ . 125.

always conventionalise the forms he selects for treatment, he must never endeavour to be *exact*, nor desire to represent the details with any degree of precision. Such an attempt, indeed, would be absurd, even if it were not a violation of the true principles of fine art. Still, "the question of the *exact degree* in which imitation should be attempted, under given circumstances, is one of the most subtle and difficult in the whole range of criticism."¹ This point, however, has been already concisely treated in these pages, in connection with sculpture, — see, for instance, page 287.

A sculptor who possesses a soul above that which is satisfied with the stereotyped repetition of a pattern, or the mere reflection of anything he sees, — however beautiful the pattern or the object itself may be, — will always know how to represent the character of the beautiful object he wishes to idealize immortally, with all the main features that embody the essence of its nature. So, the sculptor of the beautiful foliage ornament around the windows of Dunblane Cathedral, exercised his talents. "Just in proportion to his power of mind, that man was content to work under Nature's teaching: and instead of putting a merely formal dog-tooth, as everybody else did at the time, he went down to the woody bank of the sweet river beneath the rocks on which he was building, and he took up a few of the fallen leaves that lay by it; and he set them in his arch, side by side, for ever . . . He has put a great broad one at the top, and then a little one, turned the wrong way, next to it . . . and the healthy change and playfulness of this, does in the stone-work, just what it does on the tree-boughs, and is a perpetual refreshment and invigoration. So that, however long you gaze at this simple ornament — and none can be simpler, a village mason could carve it all round the window in a few hours — you are never weary of it: it seems always new."² The sculptor of the niche at Amiens figured in 'Lectures on Architecture and Painting' (Fig. 16, page 75), has in like manner, set his beautiful leaves

¹ 'Lectures on Architecture and Painting,' p. 122.

² *Ibid.*, pp. 29-30.

See also Mr. Ruskin's 'Prout and Hunt Catalogue,' p. 65 in the large edition.

of the oxalis, or wood-sorrel, in the corner of his archway.

"In every branch of art, only so much imitation of nature is to be admitted as is consistent with the ease of the workman, and the capacities of the material . . . Whole banks of flowers, for instance, cannot be carved on cathedral fronts, but only narrow mouldings, having some of the characters of banks of flowers. Also, some ornaments require to be subdued in value, that they may not interfere with the effect of others; and all these necessary 'inferiorities' are attained by means of departing from natural forms—it being an established law of human admiration that what is most representative of nature shall, *cæteris paribus*, be most attractive." ¹

"Ornament has two entirely distinct sources of agreeableness: one, that of the abstract beauty of its forms, the other, the sense of human labour, and care, spent upon it. How great this latter influence is we may perhaps judge by considering that there is not a cluster of weeds growing in any cranny of ruin (see the accompanying Plate II) which has not a beauty in all respects nearly equal, and in some immeasurably superior to that of the most elaborate sculpture of its stones; and that all our interest in the carved work, our sense of its richness,—though it is tenfold less rich than the knots of grass beside it: of its delicacy,—though it is a thousandfold less delicate: of its admirableness,—though a millionfold less admirable,—results from our consciousness of its being the work of poor, clumsy, toilsome man . . . Nature finishes her decoration with lichens, and mingled colours, to a degree of delicacy, which makes us feel that we can never look close enough [etc.] . . . The architect must act on precisely the same principle." ²

"In general, all banks are beautiful things, and will reward work better than large landscapes. If you live in a lowland country, you must look for places where the ground is broken to the river's edges, with decayed posts, or roots of trees . .

¹ 'Lectures on Architecture and Painting,' § § 68, and 70-1. ² 'The Seven Lamps of Architecture,' chap. ii, § 19; and 'The Poetry of Architecture,' § 250; but see the context, for further explanation of the point which is here suggested.

In woods, one or two trunks, with the flowery ground below, are at once the richest and easiest kind of study: a not very thick trunk, say nine inches or a foot in diameter, with ivy running up it sparingly, is an easy, and always a rewarding subject . . . Make intimate friends of all the brooks in your neighbourhood, and study them ripple by ripple.”¹

On the growth of mosses of different varieties, in relation to rocks of different structure, see ‘Modern Painters,’ Vol. IV, pages 131-3.

This lovely drawing is similar in character to the ‘Study of Gneiss, with its Weeds, above the stream of Glen Finlas,’ now at Oxford, reproduced in Mr. E. T. Cook’s ‘Studies in Ruskin,’ as Plate XIII. The amount of actual drawing in it, although it appears to be very minute, is not really so, the fineness of the delicate outlines of the weeds being only suggested by dexterous touches, and not in reality drawn. All the work of the great artists, as Mr. Ruskin has shown, was performed in this manner. “Not one great man of them, but he will puzzle you, if you look close, to know what he means. Distinct enough, as to his general intent, indeed,—just as Nature is distinct in her general intent,—but examine his touches, and you will find in Veronese, in Titian, in Tintoret, in Correggio, and in all the great *painters*, properly so-called, a peculiar melting and mystery about the pencilling,—sometimes called softness, sometimes freedom, sometimes breadth,—but in reality a most subtle confusion of colours and forms, obtained either by the apparently careless stroke of the brush, or by careful re-touching with tenderest labour; but always obtained in one way or another. So that, although, when compared with work that has no meaning, all great work is *distinct*, [yet, when] compared with work that has narrow and stubborn meaning, all great work is *indistinct* . . . Try to draw a bank of grass, with all its blades, or a bush, with all its leaves; and you will soon begin to understand under what a universal law of obscurity we live; and perceive that all *distinct* drawing must be *bad* drawing, and that nothing can be right till it is unintelligible . . .

¹ ‘The Elements of Drawing,’ §§ 123-4.

And if we find, on examining any picture closely, that it is all clearly to be made out, it cannot, as painting, be first-rate. *There is no exception to this rule. Excellence of the highest kind, without obscurity, cannot exist.*"¹ This, again, is but another application of the principle of conventionalism, which has already been fully considered in these pages.²

STUDY OF AN ELM-TRUNK. *Water-colour sketch by Thomas M. Rooke.*

This careful drawing faithfully portrays the lower portion of an old elm tree, as it existed in the early summer of 1869, in Cheyne walk, Chelsea. The line of brick coping to the old river wall, since superseded by the embankment, is indicated near the root, and the old Cadogan steam-boat pier is faintly indicated in the distance.

Previous to the publication of 'Modern Painters,' the pictorial representation of true growth, and of the form of trees generally,—was, with the singular exception of the work of Turner,—carelessly made, with an utter disregard of the laws of nature. This, doubtless, was due simply to lack of knowledge, and of observational power, on the part of the artists, as was fully discussed and illustrated by Mr. Ruskin in the third volume of the work just referred to,—in the chapter on 'finish.' "The plurality of persons who draw trees know nothing of them, and will not look at them," he then wrote, and it remains true to a very great extent even in the present day: clumsy generalizations, which, in point of fact, cannot possibly be recognised as portraits of any kind of tree, being only too frequently still the rule."³

Yet, as Mr. Ruskin observed as long ago as 1844, "no artist can compose with benefit to himself, until his mind be full and

¹ 'Modern Painters,' Vol. IV, pp. 61-2; and see the context. ² See, for instance, pages 451-2. ³ See 'The Elements of Drawing,' §§ 128-40; and with exact reference to the subject as here drawn, § 238. The reader is referred further to the fifth volume of 'Modern Painters,' pp. 43, and 51-8, for a detailed account of the life and growth of trees, with special regard to the trunk: the vegetative construction of pith, wood, and bark, being also fully dealt with in Mr. Ruskin's botanical treatise, 'Proserpina,' Vol. I, pp. 51, 155-7, and 191-4; and Vol. II, pp. 143-181.

over-flowing with the closest and most accurate knowledge of the facts of nature . . . If you want a tree, go and look for one that suits you, and put it in twig for twig, — do not attempt to recollect it, but put a *bonâ fide* bit of truth instead . . . You may remember if a tree sloped to the right or left, if it were tall or short, graceful or grim, slender or stout ; but all its details, — every one of the important and distinctive features, on which the pleasure with which the reality affected you, was mainly dependent, — are altogether beyond either your or anybody else's recollection. And the worst and most careless drawing that you make faithfully on the spot, twig for twig, as far as it is in your power, will be immeasurably better, and more beautiful, than the prettiest you can make out of your head.”¹ For Mr. Ruskin's description of the appearance, and true method of delineating elm foliage, in particular, as distinguished from other trees, see ‘Modern Painters,’ Vol. I, pp. 389-391.

FAST SKETCH OF A WITHERED OAK-SPRAY. *Drawn in water-colour by Professor Ruskin.*

Leaves of every kind are beautiful under all conditions: not only in the first budding, and tender growth to their full expansion, but equally when the autumn has enriched them with the brightest hues of brown, orange, and crimson-red; and even when the sap is dried in their veins, they still have their beauty, as they have also their use. For, their fall is but the effect of the continuous growth of the parent stem that shed them: and their death is but a renewal of the life to which they contribute by means of their decay. There is no sense of annihilation, nor morbidness of feeling about their metamorphosis: their death is not as in the animal world, but the promise of future life; and they have also a peculiar beauty, though observed by few, in the curvature of their withered forms, which Mr. Ruskin has frequently dwelt upon. In ‘Modern Painters,’ for instance, a group of four withered leaves upon a spray of laurel is represented, “in four positions, each giving a beautiful and well-composed group of curves, variable gradually into the next

¹ ‘Letters addressed to a College Friend,’ pp. 196-8.

group, as the branch is turned"; another example being "a group of oak leaves on a young shoot, a little curled with autumn frost."¹

This is a similar study, made in 1879, of a spray of oak, rapidly sketched in violet-grey with brown shadows, upon a pale ground of the same grey colour, giving a lovely and most effective representation of the dead branch, by the slightest possible means. It is a study of precisely the nature so strongly recommended by Mr. Ruskin, and of which he produced numerous examples as a guide for his students at Oxford:² exemplifying not only the fine composing lines of curvature, but showing also the conditions of *form* which a true sculptor looks for, — not outline, only.

STUDIES OF YOUNG LEAF-TWIGS OF VARIOUS TREES AND SHRUBS.

A series of sketches from nature in Indian-ink by Hugh Allen.

These afford further illustration of such work. They are youthful studies, carefully drawn with loving hand, in accordance with Mr. Ruskin's teaching, by a son of Mr. George Allen, his sympathetic publisher, whose high artistic talent has, during so many years, been constantly exerted in the production of the choice plates which accompany the lovely works issued by him; indeed, many of the plates, including all the botanical ones, were engraved by his hand. Among the different kinds of foliage to be identified in this series are young sprays of the Spanish-chestnut, beech, ash, lime, lilac, jasmine, and barberry.

Much has been said by Mr. Ruskin on the benefit to be derived from a thorough examination, and studious drawing of developing buds and leaves. Instructive advice as to the method of procedure is fully provided by him in 'The Elements of Drawing,' §§ 72-85, 127, 208-9, and 215-16, among other paragraphs throughout the work. The advantage to artists of this direct investigation of Nature's beauty, in her most minute details, forms the subject matter of chapter III in 'Proserpina';

¹ *Loc. cit.*, Vol. IV, Plate XLIII, p. 279; and Vol. V, Plate LIII, 'The Dryad's Crown,' p. 37.

² Two such examples are reproduced in Mr. E. T. Cook's 'Studies in Ruskin,' Plates x and xii.

of several chapters in the third, and ten (comprising the whole of Part VI) of the fourth volume of 'Modern Painters.'¹

"Real botany is not so much the description of plants, as their biography . . . The grouping given to the various states of form between bud and flower is always the most important part of the design of the plant . . . Flowers, or leaves, — and especially the last, — can only be rightly drawn as they grow. And even then, in their loveliest spring action, they grow as you draw them, and will not stay quite the same creatures for half an hour. [Their groups must each be studied separately]. We cannot learn to paint leaves by painting trees full : nor grass by painting fields full. Learning to paint one leaf rightly is better than constructing a whole forest of leaf definitions."²

STUDY FROM A CAST OF A TWIG OF WHORTLEBERRY. *Drawn by Frank Randal.*

This affords a good illustration of the direct application of foliage to sculpture : this sketch — in opaque white, with grey shade, on grey paper, — being made from a plaster-cast of the leaf-spray itself. Further application of the use of such a process than for the purpose of studying the characteristics and habit of the plant growth, would be a violation of the principles to which attention has been already drawn in these pages. The sculptured treatment itself should be conventionalized, as above-stated (pages 524-5), and no longer a direct reproduction of an actual spray. Characteristic examples of such treatment are figured by Mr. Ruskin in 'Modern Painters,' (Vol. V, Figure 42, page 48), from the scroll design of blackberry, carved in the arch above the entrance to the church of San Zeno, at Verona ; and, similarly, the treatment of vine in such service, in 'The Stones of Venice' (Vol. II, Plate VI).

The leaf-spray is of the Bog-whortleberry, or Great-bilberry (*Vaccinium uliginosum*), which flourishes in the boggy soil of the moors of the north of England, and Scotland.

¹ See also the summary of a lecture 'On Tree Twigs,' delivered at the Royal Institution in 1861, and printed in 'On the Old Road,' Vol. I, pp. 717-20.

² 'Proserpina,' Vol. I, pp. 77, and 78 ; and 'Academy Notes,' 1859, p. 29.

RAPID SKETCH OF SEA-WEED (A SPECIES OF FUCUS). *Water-colour drawing by Professor Ruskin.*

In this characteristic drawing, "the outlines of languor in the floating leaf, as opposed to those of strength in the springing ones," are admirably depicted. The beauty in the graceful curves, and flowing lines of sea-weed, consists in the freedom with which nature orders them. As Mr. Ruskin has suggested, they are never regular, nor formal, as the ribbon scrolls which were so freely introduced into the degenerate Renaissance architecture, and whose parallel lines mar the French decoration of the last century. There is nothing like riband forms in Nature. "It might be thought that grass, and seaweeds, afford apologetic types; but they do not. There is a wide difference between their structure and that of a riband: they have a skeleton, an anatomy, a central rib, or fibre, or framework of some kind or another, which has a beginning and an end, a root and head, and whose make and strength affect every direction of their motion, and every line of their form. The loosest weed that drifts and waves under the heaving of the sea, or hangs heavily on the brown and slippery shore, has a marked strength, structure, elasticity, and gradation of substance; its extremities are more finely fibred than its centre, its centre than its root; every fork of its ramification is measured and proportioned; every wave of its languid lines is lovely."¹

FLOWER-PAINTING.

Mr. Ruskin has frequently remarked upon the strange point that the great masters rarely painted flowers: apparently, have little affection for them, as such. "Every other kind of object they paint, in its due place and office, with respect; but, except compulsorily, and imperfectly, never flowers. A curious fact this! Here are men whose lives are spent in the study of colour; and the one thing they will not paint is a flower!"² The exceptional introduction of flowers, as mere accessories in their pictures, is explained in the context, as being otherwise than for the sake of their pure beauty. The reasons given for

¹ 'The Seven Lamps of Architecture,' Chapter IV, § 10.
Painters,' Vol. V, p. 92.

² 'Modern

this disregard of flowers are, that the great colourists generally preferred to represent masses of colour for general effect, rather than detached portions standing separately, as flowers do individually ; and the beauty of flower - petals being largely connected with their texture, it can be seen only upon close examination of their surface, requiring almost painful attention, and laborious treatment ; and, consequently, placing too great a restraint upon the exercise of their fancy. Moreover, flowers, with all their charms, have, in the true sense of the term, no *sublimity* in their nature. "Again, much of what is best in flowers is inimitable in painting ; and a thoroughly good workman feels the feebleness of his means, when he matches them fairly with Nature, and gives up the attempt frankly, — painting the rose dull red, rather than trying to rival its flush in sunshine." ¹

"How strange, [too], that, among all the painting of delicate detail, there is not a true one of English spring ! — that no Pre - Raphaelite has painted a cherry - tree in blossom, dark - white against the twilight of April ; nor an almond - tree, rosy on the blue sky ; nor the flush of the apple - blossom, nor a black - thorn hedge, nor a grey wall of alpine crag, with budding roses crowning it like a wreath of rubies ; nor a bank with crown - circlets of the white nettle ; nor a wood - ground of hyacinths ; no, nor even heather, and such things of which we talk continually. Nobody has ever yet painted the heather as it grows, and the foxglove, and the harebell, as they nestle in the clefts of the rocks, nor a rock spotted richly with mosses and bright lichens ; of the Jura, in their earliest blue, and soldanella beside the fading snow, nor gentians, nor alpine roses, nor white oxalis in the woods, nor anemone nemorosa, nor even so much as the first springing leaves of any tree in their pale, dispersed delicate sharpness of shape. Everything has to be done yet ; and we must not think quite so much of ourselves till we have done it." ²

"Since those days," however, of Samuel Prout and William

¹ 'Modern Painters,' Vol. V, p. 94.
'Pre-Raphaelitism,' p. 32.

² 'Academy Notes,' 1858, p. 13 ; and

Hunt, Mr. Ruskin was able to write later (in 1879), "all the work of Walker, of Boyce, of Alfred W. Hunt, of Albert Goodwin, of John Brett — the whole school of them, mind you, founded first on the strong Pre-Raphaelite veracities which were all but shrieked down at the first seeing of them, and which I had to stand up alone for, against a whole national clamour of critical vituperation, — all that affectionate and laborious painting from nature, has now familiarised you with birds, and ivy, and blossoms, and berries, and mosses, and rushes, and ripples, and trickles, and wrinkles, and twinkles . . . Be thankful to them, and somewhat also — I say it not in pride, but as a part of the facts — to 'MODERN PAINTERS,' and me." ¹

Strange, as it may indeed be thought, it is doubtless true, as Mr. Ruskin further observes, that, for their *own* sake, "few people *really* care about flowers. Many, indeed, are fond of finding a new shape of blossom, caring for it as a child cares about a kaleidoscope. Many, also, like a fair service of flowers in the greenhouse, as a fair service of plate on the table. Many are scientifically interested in them, though even these in the nomenclature, rather than the flowers. And a few enjoy their gardens: but I have never heard of a piece of land which would let well on a building lease remaining unlet because it was a flowery piece . . . And the blossoming time of the year being principally spring, I perceive it to be the mind of most people, during that period, to stay in towns." ²

There may, however, of course, be found many persons who really enjoy flowers, purely for the bright beauty that belongs to them, and the happy spirit which they inspire by their purity, as they grow in the open fields. "Flowers seem intended for the solace of ordinary humanity: children love them: quiet, contented, ordinary people love them as they grow; luxurious and disorderly people rejoice in them gathered; they are the cottager's treasure; and in the crowded town, mark, as with a little broken fragment of rainbow, the windows of the workers in whose hearts rests the covenant of peace." ³

¹ 'Notes on Prout and Hunt,' pp. 76-7, (or pages 62-3 in the large edition). ² 'Modern Painters,' Vol. V, pp. 91-2. ³ *Ibid.*, p. 94.

THREE SPRIGS OF APPLE-BLOSSOM. *Sketch in Water-colour*
by T. M. Rooke.

These sprays of blossom were drawn in the spring of 1871, as studies of the kind commended by Mr. Ruskin.

"Some beautiful things have been done lately," wrote Mr. Ruskin in 1860, "and more beautiful are likely to be done, by our younger painters, in representing blossoms of the orchard and the field, in mass and extent. I have had something to do with the encouragement of this impulse; and, truly, if pictures are to be essentially imitative, rather than inventive, it is better to spend care in painting hyacinths than dead leaves, and roses rather than stubble. . . . But how it happens that no flower-painter has yet been moved to draw a cluster of boughs of peach-blossom, or cherry-blossom, or apple-blossom, just as they grow, with the deep blue sky between every bud and petal, is more than I can understand."¹

SERIES OF STUDIES ILLUSTRATING 'THE LIFE-HISTORY OF A CHERRY.' *Drawn in pen-and-ink, and water-colour* (1881), by W. H. Gill.

In this extremely interesting succession of patient drawings by Mr. Gill,—whose regard for Mr. Ruskin's principles led him many years since to become a prime mover in founding the first Ruskin Society in London,—we have, realized for us, in a most admirable manner, what Mr. Ruskin, now just a quarter of a century ago, expressed the desire that students should undertake, in the representation of plant life. "What [he said] we especially need to know of plants for educational purposes, is, *not* their anatomy, but their biography—how, and where, they live and die: their tempers, benevolences, malignities, distresses, and virtues. We want them drawn from their youth to their age, from bud to fruit. We ought to see the various forms of their diminished, but hardy growth, in cold climates, or poor soils; and their rank or wild luxuri-

¹ 'Modern Painters,' Vol. V, p. 95; and 'Academy Notes' (1857), p. 33. For Mr. Ruskin's criticism of the terms employed by poets in attempting to describe the colours of apple-blossoms, see 'Modern Painters,' Vol. III, pp. 226-7.

ance, when full-fed, and warmly nursed. And all this we ought to have drawn so accurately, that we might at once compare any given part of a plant with the same part of any other, drawn on the like conditions.”¹ As a beginning, there-upon, Mr. Gill proceeded, in the spring of 1881, to execute, in the intervals of business, a course of careful studies, exhibiting the gradual unfolding of the clustered blossom upon a morella cherry - twig, as it developed upon the tree in his garden. Commencing, on the 17th of April in that year, with a well-set bunch of compact spherical flower-buds, he made a second drawing of the group a week later, continuing on alternate, or ensuing days, till the petals had dropped, (on May the 11th), and the fruit had begun to form: then onward from the 24th, until the completely coloured berries were mature and ripe, by the 30th of June. The entire development represented in these fifteen drawings, therefore, occupied a period of seventy-four days, from the first unfolding of the petals of the flowers. For, although we are apt to look upon the ‘blossom’ of fruit-trees as merely the preparatory stage of the ultimate fruit, (because that is the only end for which it is cultivated), it is as truly the flower of the tree as is the blossom of the rose; and, as Mr. Ruskin remarks, the flower equally “exists *for its own sake*. The production of the fruit is an added honour to it: it is a granted consolation to us for its death. But the flower is the end of the seed, — not the seed of the flower. [This, it will at once be recognized, is a pure and entirely accurate statement, — however false and illogical it may at first sight appear, — of the essential, vital, point in the life of the plant. The plant does not exist *solely* for the purpose of the production of the seed enveloped in its fruit, nor is its economy in nature *entirely* for the sake of gratifying animal cravings, and the sense of taste. It takes its place in the world of nature, precisely as does the beast of the field]. You are fond of cherries, perhaps, and think that the use of cherry-blossom is to produce cherries. Not at all: the use of cherries is to produce cherry-blossom, just as the use of bulbs

¹ ‘*Lectures on Art*,’ § 107. See, also, ‘*Arrows of the Chase*,’ Vol. I, pp. 48-9.

is to produce hyacinths, — not of hyacinths to produce bulbs. Nay, that the flower can multiply by bulb or root, or slip, as well as by seed, may show you at once how immaterial the seed-forming function is to the flower's existence. A flower is to the vegetable substance what a crystal is to the mineral.”¹

STUDY OF THREE FLOWER-SPIKES OF GRASS. *Water-colour sketch* (1877) by *Joseph Rodgers*.

“The spike of a grass is merely a clustered blossom . . . with shaking threads of fine arborescence, each a little belfry of grain-bells, all a-chime, — minute, granular, feathery, or downy seed-vessels, mingling quaint brown punctuation with the dusty tremors of dancing grain.”²

Two of these spikes are of creeping Soft-grass (*Holcus mollis*), and the third a meadow Fox-tail grass (*Alopecurus pratensis*).

FLORENTINE ANEMONES. *Water-colour studies* by *H. R. Newman*.

This series of sketches of the Italian *Anemone coronaro* was made in Florence by Mr. Newman, in the spring of 1881, and selected from his portfolio by Mr. Ruskin, as models of flower drawing, — “as good as can be.” They are placed in four frames, as follows : —

- (a) THE ENTIRE PLANT (WITH RED COROLLA), AMID ITS NATURAL SURROUNDINGS.
- (b) DETAIL STUDIES OF FIVE DIFFERENT FLOWER-HEADS — OF A VIOLET COLOUR.
- (c) SIX SEPARATE FLOWERS, OF VARIOUS COLOURS.
- (d) A YELLOW VARIETY.

“All true lovers of art, or of flowers, would rejoice in seeing a bank of blossoms fairly painted. I believe the most beautiful position in which flowers can possibly be seen is precisely their most natural one ; low flowers relieved by grass or moss, and tree blossoms relieved against the sky.”³ Mr.

¹ ‘*Proserpina*,’ Vol. I, p. 73 ; and see further, ‘*Præterita*,’ Vol. I, p. 73.

² ‘*Modern Painters*,’ Vol. V, p. 100 ; and ‘*Proserpina*,’ Vol. I, p. 174. See also on the minute structure of grass, and its effect in the fields, the glowing passages in Vol. III, from page 230 in the former, and the continuation to page 184 in the latter ; also ‘*Queen of the Air*,’ § 79.

³ ‘*Academy Notes*,’ 1857, p. 33.

Ruskin describes, in his 'Præterita,' how he used to pursue the difficult study of the life of trees, in branch and leaf, and the field growths, while his father was reading aloud to his mother, in the fresh morning air of the open country. "On fine days," he proceeds, "when the grass was dry, I used to lie down on it, and draw the blades as they grew, with the ground herbage of butter-cup, or hawk-weed, mixed among them, until every square foot of meadow, or mossy bank, became an infinite picture, and possession to me: and the grace, and adjustment to each other, of growing leaves, a subject of more curious interest to me than the composition of any painter's master-piece . . . Nor less, morning after morning, did I rejoice in the traceries, and the painted glass, of the sky at sunrise."¹ In a somewhat similar way has Mr. Newman produced the first of these drawings among the fields through which the river Arno flows.

"A flower is to be watched," as our author further advocates, in the field, "as it grows: in its association with the earth, the air, and the dew; its leaves are to be seen as they expand in the sunshine, its colours as they embroider the field, or illumine the forest . . . Dissect, or magnify them, and all you discover or learn, at last, will be that oaks, roses, and daisies are all made of fibres and bubbles,—and these, again, of charcoal and water; but, for all their peeping and probing, nobody knows how."²

In the first sketch (a) Mr. Newman has fully suggested the surroundings of the clustering growth of anemones which stud the field, including two of the plants in full bloom, and a third with all but one of its petals fallen.³ The glossy satin-like texture of the delicate mauve-red flowers is admirably depicted; and no less so, in the second group of studies of five florets of a varied purplish hue. The sportive variation, both in the colour and form of this Florentine species, no less than with our own common *Anemone nemorosa*, is shown in the third

¹ 'Præterita,' Vol. II, pp. 365-6. ² *Ibid.*, pp. 367-8. ³ On the relative connection between the corolla and calyx of flowers, see 'Ethics of the Dust,' p. 212; and 'Proserpina,' Vol. I, chapter iv.

frame (*c*).¹ The colour of our own species is generally very pale, even to pure whiteness on the upper side of the cup, and varies more or less, into a red or purplish hue; but the spring anemones of Italy are mostly darker in tone, and larger than ours. The number of petals in the cup² of each flower, is typically six; but the central one in drawing (*b*) has eight, and the small one below it seven, while among the group (*c*), as many as nine, and even ten occur. In the fourth sketch (*d*) another species of anemone is represented, of a pale yellow colour, having the stem longer, and almost as hairy, in proportion to its size, as that of the poppy.

TWO STUDIES OF CROCUS: AND TWO OTHER ITALIAN FLOWERS.

Drawn in opaque water-colour by Miss Charlotte C. Murray.

(*a*) TWO FLORETS, WITH THEIR LEAVES.

(*b*) A WILD CROCUS, — THE ENTIRE PLANT.

(*c*) AN ORCHID.

(*d*) A WILD FLOWERING PLANT (UNKNOWN).

These studies were mostly drawn by Miss Murray at Salerno, near Naples, in 1868, and were chosen by Mr. Ruskin as her gifts to the Museum, in 1881.

"Some flowers, growing on the ground, live for a while, when they are young, in what we call their roots," or more properly "bulbs, for they are no more roots than is . . . the ear of corn before it shoots up. A crocus has literally its own little dome — domus, or duomo, — within which subterra-

¹ I have observed, and at the time made drawings of several curious variations in the florescence of the cultivated *Anemone*, in which true petals were formed at the axil of the flower-stalk, or involucre, — among the normal leaves; the petaloid bracts being translucent, as regular in form as in the ordinary corona, and as strongly coloured. Similarly, I have noticed converse examples, in which green leaves have been mixed with the floret, either as petals of the corolla, or sepals of the calyx, whichever they may be considered, — see page 542. Such freaks are described by botanists under the term 'petalody.' — W. W. ² "The botanists call it a 'corolla,' which means a garland, or a kind of crown: and the word is a very good one, because it indicates that the flower-cup is made, as on a potter's wheel . . . that it is essentially a revolute form — a whirl or, botanically, 'whorl' of leaves: in reality successive round the base of the urn they form." — '*Proserpina*,' Vol. I, p. 80.

nean palace and vaulted cloisters, it lives, in early spring, a delicate convent life of its own, quite free from all worldly care and dangers, exceedingly ignorant of things in general, but itself brightly golden, and perfectly formed before it is brought out." ¹

The crocuses here represented are not the yellow variety, but the purple one, which was once so extensively cultivated in Essex for its saffron, (then used as a dye, and for medicinal and a variety of other purposes), as to give the name to the town Saffron Walden around which it was grown. It is not indigenous to this country, however, and the examples shown in the first drawing (*a*), painted on black paper, are of the cultivated variety; that represented in sketch (*b*) is the wild plant, the whole of which is drawn, roots and all. The third drawing (*c*) is of some Italian orchid, similar in character to those of our genera *Listera*, or *Ophrys*. ²

The plant shown in sketch (*d*) is somewhat like our *Prunella* in appearance, but does not occur in England.

Of this last drawing Mr. Ruskin wrote, at the time it was presented: — " It is quite impossible to see better painting than this, in the uniting of instantaneously right contour with consummately tender, yet effective, laying of colour. In absolute quality of colour, it is incomplete, but in texture, even at this stage, unsurpassable: and generally, the same may be said of all Miss Murray's flower-paintings. The ophryd [(*c*)] is more lovely in variety of colour, but the easy rendering of the brown calices here shows even greater skill." ³

FLORENTINE ROSES. *Water-colour drawing by Henry R. Newman.*

" Perhaps few people have ever asked themselves why they admire a rose so much more than all other flowers. If they consider, they will find that . . . [its charm, so far as regards its colour, consists in the fact that,] in the rose there is *no shadow*, except what is composed of colour. All its shadows are fuller

¹ '*Proserpina*,' Vol. I, p. 40; and respecting its bulb development see the following page. ² This group of plants is dealt with by Mr. Ruskin, in his '*Proserpina: Studies of wayside flowers*,' Vol. I, pp. 199-203.

³ An unpublished note by Mr. Ruskin, for his intended catalogue of examples in the Museum.

in colour than its lights, owing to the translucency and reflective power of the leaves." ¹ While, with regard to its perfume, Mr. Ruskin asks, "Has the reader ever considered the relations of commonest forms of volatile substance? The invisible particles which cause the scent of a rose-leaf, how minute how multitudinous, passing richly away into the air continually!" ²

"In a rose-tree, setting aside all the considerations of graduated flushing of colour, and fair folding of line, which its flowers share with the cloud, or the snow-wreath, we find, in and through all this, certain signs pleasant and acceptable as signs of life and strength in the plant. Every leaf and stalk is seen to have a function, to be constantly exercising that function . . . The symmetry of its leaflets, the smoothness of its stalks, the vivid green of its shoots, are looked upon by us as signs of the plant's own happiness and perfection . . and if we see a leaf withered, or shrunk, or worm-eaten, we say it is ugly, and feel it to be painful, not because it hurts *us*, but because it seems to hurt the plant, and conveys to us an idea of pain and disease and failure of life in *it*." ³

"The beauty of the rose depends wholly on the delicacy and quantity of its colour gradations; all other flowers being either less rich in gradation, not having so many folds of leaf, or less tender, being patched and veined instead of flushed." ⁴ But "much of what is best in flowers is inimitable in painting, and a thoroughly good workman feels the feebleness of his means when he matches them fairly with Nature, and gives up the attempt. [For this reason, amongst many others, as already explained (see pages, 531-2)] there is, even among the great masters, little laborious or affectionate flower-painting." ⁵

"A blush rose is the type of rightness in arrangement, exemplifying the essential law of colour to be recognised by artists, that '*all good colour is graduated.*'" ⁶

¹ 'Modern Painters,' Vol. IV, p. 46. ² *Ibid.*, Vol. V, p. 109. ³ *Ibid.*, Vol. II, p. 89. ⁴ 'The Elements of Drawing,' § 168. For Mr. Ruskin's instructions in the management of colour in flower-painting, see § 175 in the same volume. ⁵ 'Modern Painters,' Vol. V, pp. 94 and 95. ⁶ 'The Two Paths,' Appendix V. See further, on this point, page 542, here, and the paragraphs there referred to in the footnote.

Everything that has thus been said with regard to the principles of correct painting, is here beautifully illustrated in this delicate sketch: and although one would like to see the entire spray in a completely finished state, it is far more instructive to students as it is,—showing the exact method of the artist's work. For, it is to be noticed particularly, that every part is finished straight away: without any washings in, and takings out, and shadows added after, spoiling the purity of the transparent colours. Each leaf and petal is delicately wrought, once for all, with a precision of knowledge of the total effect when every part is finished, which is quite masterful.

And note, too, that this is the training that led to the production of those lovely drawings of architecture which have previously been described in these pages.¹ Mr. Ruskin similarly recommends all art-students to specially study the works of William Hunt, on account of his perfect method, and to “make frequent memoranda of the variegations in flowers,—not painting the flower completely, but laying the ground-colour of one petal, and painting the spots on it with studious precision. A series of single petals of lilies, geraniums, tulips, etc.,—numbered with proper reference to their position in the flower,—will be interesting to you, on many grounds besides those of art. Practise the production of mixed tints [as so exquisitely rendered here] by interlaced touches of the pure colours out of which they are formed, and use the process at the parts of your sketches where you wish to get rich and luscious effects. . . Be careful to get the gradated distribution of the spots well followed in the calceolarias, foxgloves, and the like: and work out the odd, indefinite hues of the spots themselves with minute grains of pure interlaced colour,—otherwise you will never get their richness, or bloom. You will be surprised, as you do this, to find the universality of the law of gradation we have so much insisted upon,² and that Nature is just as economical of her fine colours as you should be. . . She will give a single

¹ For examples of Mr. Newman's choice drawings of architecture, see pages 314, 320, 325, and 364. ² See, for instance, pages 76-8, 446, and 450, also '*Lectures on Art*,' §§ 179-80.

pure touch just where the petal turns into light, but down in the bell all is subdued, and under the petal all is subdued, even in the showiest flower. What you thought was bright blue is, when you look close, only dusty grey, or green, or purple, or every colour in the world at once, — only a single gleam or streak of pure blue in the centre of it. And so with all her colours . . . when she is laying the dark spots on a fox-glove, she will not use any more purple than she has got already on the bell, but takes out the colour all round the spot, and concentrates it in the middle.”¹

STUDY OF A TULIP. *Water-colour sketch (made in 1886) by Miss Anna Lloyd.*

In this example, the peculiar growth characteristic of the plant is very faithfully represented: the curved habit of the broad, volute leaves, the length of flower-stem, resulting from the artificial conditions of its growth, the glossy brightness of the scarlet umbel, these are the main features which the artist has felt to be the points which needed to be expressed. The flower itself, as Mr. Ruskin objects equally of all artificially cultivated flowers, is not particularly attractive, other than by the force of its colour, as conspicuous as the Turkish turban from which it derives its name. To botanists it is somewhat of a puzzle, as in consequence of the umbel, or corymb possessing only a single whorl of ‘leaves,’ it is difficult to decide whether it is the calyx or the corolla that is absent, and whether to call its six ‘leaves’ petals, or sepals. With respect to the geometrical constitution of such flowers, see ‘Modern Painters,’ Volume V, page 100.

STUDY OF BROOM, AND A SNAIL’S-SHELL. *Water-colour sketch by W. Hackstoun.*

This is a further example of the peculiarly fascinating effectiveness in the representation of the commonest objects of the road-side. The slender spiky twigs of the common broom (*Savothamnus scoparius*), with its gay yellow florets, which adorn our heaths, and hedges, and gardens, in early summer-time, are as characteristically British as the plant it so closely resem-

¹ ‘The Elements of Drawing,’ pp. 223-5, and 234.

bles, which gave its name to the Plantagenet race of kings who ruled over England for over two centuries. In these two sprays the entire growth of the blossom is completely shown, in all its stages of inflorescence.

The other object included in this sketch, is the shell of a common species of snail (*Helix nemoralis*), the underside of which is shown, looking down towards the 'operculum.' So difficult is it to draw with accuracy the upper spiral form of this apparently simple and despised object, that Mr. Ruskin made a rule of setting it as a task and test to all his art-students at Oxford.¹ "The difficulty is to draw it so that there shall not be a smallest portion of it [*i.e.*, the spiral line,] which is not approaching the inner curve, and narrowing the intermediate space. And you will find that no trick of compasses will draw it : choose any number of centres you like, and still I defy you to draw the curve mechanically ; it can be done only . . with the free hand, correcting, it, and correcting, till [it is] got right." ²

BIRDS.

"The true portraiture of birds," as noted by one who attended the lecture course at Oxford in 1884, "is one of the things which English painters have still to do, and Mr. Ruskin's pupils would find plenty of examples in his own studies in plumage in his drawing school," ³ there. Among these are two drawings of the Kingfisher, one of which (in colour) is reproduced in the work just quoted from : while the second has been photographed in exact imitation of the original, and a copy of it may be seen in the Museum. Mr. Ruskin de-

¹ See his 'Catalogue of Examples arranged for Elementary Study in the University Galleries at Oxford,' pp. 42-4. ² 'Fors Clavigera,' Vol. VI, p. 58 ;

and see the context, pp. 57-60. See also pp. 96-101, and 157-8 in the same volume ; and, further, respecting its application by the Etruscans, as already referred to here (page 45), in connection with Lippi, Vol. V, p. 390, and Vol. VI, pp. 124-5.

³ Mr. E. T. Cook's notes of a lecture on 'Birds, and how to paint them,' reprinted from 'The Pall Mall Gazette,' in his 'Studies in Ruskin,' pp. 277-8, for the preparation of which Mr. Ruskin lent his manuscript notes. The illustration of the Kingfisher alluded to in this connection, is Plate ix, facing page 316.

scribes it as "a practice-sketch, in pure lead-pencil on grey paper, secured with ink on the outlines, and touched with white on the lights. It is a stuffed Kingfisher, and drawn at full speed of hand; and it is to be copied for a balance practice to the slow spiral line"¹ of the snail-shell, just described.

"Much has already been done by good and earnest draughtsmen, who yet had not received the higher painter's education, — as gentlemen in the strictest sense, working for love and truth, and not for lust and gold, — which would have enabled them to see the bird in the greater lights and laws of its form. It is only here and there, by Dürer,² Holbein, Carpaccio, or other such men, that we get a living bird rightly drawn, — the macaw in Sir Joshua's portrait of the Countess of Derby [and equally in the grand picture of 'Lady Cockburn and her family,' recently added to the National Collection], is a grand example, — but we may be greatly thankful for the unspared labour and attentive skill with which many illustrations of ornithology have been produced within the last seventy or eighty years."³ In the context Mr. Ruskin proceeds to enumerate the many grand works that have been published, such as those by Le Vaillant and Gould, among others, the coloured plates of which form each a true work of art. Many of these costly works are included in the Library of the Museum, where the famous 'Eyton Collection' of ornithological plates, is also to be seen, — which is probably the most extensive collection of its hand-coloured illustrations in existence, including also, amongst many original drawings in water-colour, some of those by Edward Lear, which were published in the works of John Gould.

TWO STUDIES OF VULTURES. *Water-colour sketches (1877) by Henry Stacy Marks, R.A.*

"In connection with our simplicity and good humour, and partly in that love of the grotesque which debases our ideal, we English people have a sympathy with the lower animals which is peculiarly our own: and which, though it has already

¹ 'Fors Clavigera,' Vol. VI, p. 162.

² See 'Lectures on Art,' p. 130.

³ 'Love's Meinie,' p. 90.

found some exquisite expression in the works of Bewick and Landseer, is yet quite undeveloped." ¹

In one of his lectures at Oxford, Mr. Ruskin gave the highest praise to this excellent portrayer of character and humour, giving him the credit also of having produced "the first perfect pictures of birds." ²

The excellent series of drawings commencing with these two studies of vultures, were executed from life in the gardens of the Zoological Society in London. They exhibit, quite wonderfully, and by the slightest possible means, the peculiarities of bird nature, with all the variability in features and habit which are special to the different types represented; and are praised by Mr. Ruskin as being generally, in all such respects, "consummately grand, and good."

In these two examples, for instance, the sullen look of these ungainly dessert-scavengers is admirably caught. In one of his most recently published lectures, Mr. Ruskin remarks, with much humour, upon the rude manner and the lack of precision with which birds of prey pursue their operations:—"I am," he says, "nearly always disappointed in watching the way they set about things. Of course allowance must be made for their langour and carelessness in captivity; but, with every such allowance, I still am impressed with their inefficiency of instrument [as compared with the marvellous dexterity, and precision of motion, which characterizes the engines, and other such wonders of machinery, as have been produced by human inventive skill and genius]."³ Indeed, I once got into violent disgrace in a religious journal, for having alleged that, in a certain sense, machines were more perfect things than animals. . . Look, for instance, at an eagle feeding! He does not so much hold, or grasp, his piece of meat, as stand on it. He pulls languidly at it from between his toes,—it drags through his toothless beak. He pulls harder at it, and upsets himself: recovers his balance with a frightened flap of his wing; and so

¹ '*Lectures on Art*,' (1870) p. 21.

² '*Studies in Ruskin*,' by E. T.

Cook, p. 210.

³ See the grand passage in the context, descriptive of the marvellous beauty, and wonderful power of a locomotive engine.

goes on, tearing and tottering through his dinner, an ignoble, uncomfortable creature, — a most weak machine.

“Nay, a friend of mine one day saw two eagles trying to catch a mouse. One pounced down upon it, and it got through the hollow of his claws ; the other came to help him, but they only ran against each other, and the mouse got away between them. Look at a pelican trying to get a fish out of the water ; not a living fish, — *that* would be too much to expect of him, — but a stone dead one. He gapes at it, and slobbers, and gets half hold of it, and lets it slip, and tries, and tries again, with a, not exemplary, but stupid patience. I’ve only once seen him get one fairly into his mouth : I’ve seen him again and again trying to catch his own cast feathers, instead of fish ; which does not seem much in favour of the theory which my much-respected friend, Professor Huxley, asserted to me only the other day, — that sight was a mechanical operation. If it were mechanical, I think it would be, in some cases, worse done, — in many, better ; and pelicans wouldn’t try to catch their own feathers. And so, throughout the inferior races of animals ; there is not so much, really, to be struck with in the beauty, as in the awkwardness, of their mechanism. They stand on one leg, and don’t know what to do with the other ; they hop in an unseemly manner, they waddle, they squat, they try to scratch themselves where they can’t reach, and they try to eat what they can’t swallow, — their existence is an alternation between clumsy effort and sulky repose.”¹

This humorous description suggests the fact that birds are adapted to life in the air, rather than for agility upon the ground, where their wings cannot render them any real assistance. Respecting their powers and mode of flight, however, see the chapter on the Swallow in ‘Love’s Meinie,’ where the perfect mechanism of the wings in action, in relation to their anatomy, is fully treated and illustrated by Mr. Ruskin, and in a manner which surpasses any other treatment of the subject, either before or since.

¹ ‘*Verona, and other Lectures*,’ pp. 37-9 ; but see ‘*Hortus inclusus*,’ pp. 69-70, also page 505 here.

STUDIES OF THE HEADS OF TWO SPECIES OF TOUCAN. *Water-colour drawings by Henry S. Marks, R. A.*

The first of these is inscribed as being the "sulphur and white breasted Toucan, [of] Brazil" (*Rhamphastos vitellinus*),¹ but it generally has a fringe of white to the yellow on the breast, and this is apparently an intermediate variety; the second being the so-called "Doubtful Toucan" (*R. ambiguus*, or *swainsoni*), from southern Mexico, and the Andes district. Both drawings were executed at the "Zoo, Oct. 17, 1877," as signed by the artist.

The great size of the beak of these birds, which is frequently between a quarter and a third of their total length, gives them a heavy and stupid appearance, but for the bright eye that seems to keep guard over it. It is a feature of a very variable nature, and in some varieties it attains intense colours of crimson, red, or blue, with green, yellow, and black, it being generally parti-coloured; but the colouration in different species usually varies in relation to the age of the bird, and alters, in some cases, after death. In their structure these huge mandibles consist internally of a beautiful network of bony fibre, which renders them extremely light, and though the size impedes the bird's progress in flight, it is extremely agile among the branches of the trees amongst which it chiefly lives. With regard to the various uses of the beaks of birds, as described by Mr. Ruskin, see 'Love's Meinie,' pp. 22-6; and for a different example see the next page.

"In a state of repose," these strange birds, as described by their famous biographer, John Gould, "turn their heads over their shoulders, the bill being completely hidden among the plumage of the upper parts and greater wing-coverts, and the tail raised vertically over the back; in which state the bird resembles a ball of feathers."² They are omnivorous feeders, living, not only upon the fruit of various trees, but also upon reptiles, small birds, eggs, fish, flesh, and insects of all kinds.

¹ Compare Edward Lear's coloured plate (dated 1833), in the beautiful 'Monograph of the Rhamphastidæ, or Family of Toucans,' by John Gould.

² *Loc. cit.*, Introduction, p. 2.

THREE SLIGHT CRAYON STUDIES OF BIRDS. *By H. S. Marks.*

(a) EIGHT SKETCHES OF WHITE CRANES.

(b) TWO SKETCHES OF THE AVOCET.

(c) GULL-BILLED TERN.

The first sheet (a), consists, as described by Mr. Ruskin, of "rapid sketches in black and white [on brown paper] of the general contour, attitudes, and plumage of the birds [the Common Crane (*Ardea grus*, L., or *Grus cinerea*), as] studied in the gardens of the Zoological Society, London," and the artist has added notes of the colours for future use. For an account of this bird, which is an occasional visitor to Britain, see Bewick's 'Birds,' Vol. II, page 29, also Gould's 'Birds of Great Britain,' Vol. I, Plate 19.

The next bird treated is the Avocet (*Recurvirostra avocetta*), a once common British bird, and the only species of its class to be found here, but now almost entirely exterminated, as stated by Gould,¹ who gives the following interesting account of its method of using its very curiously curved beak. "Those who have seen a stork, or a crane, take a worm or frog by the tips of its long mandibles, and, with an upward movement of the head, drop it into its throat, will have a good idea of the actions of the avocet when it has captured a small shrimp, a marine insect, or any other object upon which it lives; and will at once perceive that, with such a peculiarly formed beak, it could not feed in any other manner . . . How much is it to be regretted that a bird so attractive in its general appearance, and so singular in its form as the avocet, should be nearly ex-

¹ See the fine hand-coloured plate in his grand work, a copy of which is in the Library of the Museum,—Vol. IV, Plate 52. Respecting the destruction of birds for mere sport, Mr. Ruskin observes that, "practically the chief interest of the leisure of mankind has been found in the destruction of the creatures which they professed to believe even the Most High would not see perish without pity: and in recent days it is fast becoming the only definition of aristocracy that the principal business of its life is the killing of sparrows,—[but] sparrows, or pigeons, or partridges, what does it matter?—that, is, indeed, too often, the sum of the life of an English lord; much questionable now if *indeed* of more value than that of many sparrows."—'Love's Mienie,' pp. 6-7.

tirpated from our island ! Yet such is unhappily the case ; for, although it was formerly abundant, it is now very rarely to be met with . . . Most wantonly has the avocet been shot down, with no other object than the pretence that its feathers were suitable for making artificial flies, which they are not, or for the chance of sale in the London market as an article of food, — an excuse equally untenable.”

It is interesting to compare with this sketch the fine wood-cut of the bird by Bewick, against which Mr. Ruskin has written in the Museum copy of the famous ‘British Birds’ (Vol. II of the first edition, 1804, p. 158), that the engraving is “exquisite in line of body and wings.”

The third subject is the Gull-billed Tern (*Gelochelidon* [or *Sterna*] *anglica*), which appears by the marking of its plumage to be a young bird ; and it is noted by the artist that it is in “bad plumage, and gorged with food.” It well illustrates the readiness of the artist to draw things just as they are, without waiting to look for something that he might perhaps think perfect. The bird, in spite of being distinguished by the specific name ‘*anglica*,’ — bestowed upon it irrevocably by the naturalist who chanced to first describe it, — was never indigenous to England, being only an occasional visitor to our shores ; and belies its name by occurring in almost every other part of the world than Britain. For an account of the bird, and a hand-coloured representation of it, see Goulds ‘Birds of Great Britain,’ Vol. V, Plate 74.

STUDIES OF A PEACOCK’S FEATHERS. *Water-colour drawings by Professor Ruskin.*

(a) A BREAST FEATHER — OF THE NATURAL SIZE.

(b) TWO DETACHED RAYS OF THE SAME FEATHER, MAGNIFIED FIVE TIMES.

(c) A DORSAL FEATHER : AND ITS ANALYSIS.

(d) MEZZOTINT ENGRAVING OF THE SAME. *By George Allen.*

“I have to draw a peacock’s breast-feather,” wrote Mr. Ruskin, “and paint as much of it as I can, without having heaven to dip my brush in. And when you see what it is, you shall

despise it, if you can, for heaven itself—but for nothing less!”¹

The exquisite structure of feathers is described very minutely by Mr. Ruskin in ‘Love’s Meinie,’ §§ 28, and 30-4; and in ‘The Laws of Fésole,’ Vol. I, pp. 66-90. See also ‘Studies in Ruskin,’ pp. 278, and 280-1, where the finely barbed rays and cilia are treated particularly, on pages 78-82. We can here do little more than refer the reader to these books, and briefly quote a few leading points in answer to the question, ‘What is a feather?’ “You know something about it already: that it is composed of a quill, with its lateral filaments terminating, generally, more or less in a point; but these extremities of the quills, lying over each other like the tiles of a house, allow the wind and rain to pass over them with the least possible resistance, and form a protection alike from the heat and the cold: which, in structure much resembling the scale-armour assumed by man for very different objects, is, in fact, exactly intermediate between the fur of the beasts and the scales of fishes, having the minute division of the one, and the armour-like symmetry, and succession, of the other . . . If you separate a single feather, you will find it more like a transparent hollow shell than a feather—so delicately rounded is the surface of it,—grey at the root, where the down is, tinged [in the case of the robin], and only tinged with red at the part that overlaps and is visible; so that, when three or four more feathers have overlapped it again, all together, with their joined red, [they] are just enough to give the colour determined upon, each of them contributing a tinge. There are about thirty glowing filaments on each side, and each of these is itself another exquisite feather, with central quill and lateral webs, whose filaments are not to be counted. The extremity of these breast plumes parts slightly into two, as you see in the peacock’s, and many other such decorative ones. The transition from the entirely leaf-like shape of the active plume, with its oblique point, to the more or less symmetrical dualism of the decorative plume, corresponds with the change from the

¹ ‘*Fors Clavigera*,’ Vol. V, (Letter LX, dated October 27th, 1875), p. 337; and see ‘*Hortus inclusus*,’ pp. 105, 131, 133, and 137.

painted green leaf to the dual, or heart-shaped, petal of many flowers." ¹

One of the essential characteristics of Nature, whether in regard to form or colour, is the constancy of her irregularity, in avoidance of repetition, her love of variety as opposed to symmetry. ² This is seen, perhaps, most distinctly noticeable in the minute details of such objects as feathers of brilliant hues of microscopic beauty and exquisite finish. "I am quite sure that any person familiar with natural objects will never be surprised at any appearance of care or finish in them. That is the condition of the Universe. But there is cause both for surprise and inquiry whenever we see anything like carelessness or incompleteness: that is not a common condition; it must be one appointed for some singular purpose. I believe that such surprise will be forcibly felt by any one who, after studying carefully the lines of some variegated organic form, will set himself to copy with similar diligence those of its colours. The boundaries of the forms he will, assuredly, whatever the object, have found drawn with a delicacy and precision which no human hand can follow. Those of its colours he will find in many cases, though governed always by a certain rude symmetry, yet irregular, blotched, imperfect, liable to all kinds of accidents and awkwardnesses. Look at the tracery of the lines on a camp shell, and see how oddly and awkwardly its tents are pitched. It is not, indeed, always so: there is occasionally, as in the eye of the peacock's plume, an apparent precision, but still a precision far inferior to that of the drawing of the filaments which bear that lovely stain; and in the plurality of cases a degree of looseness and variation, and, still more singularly, of harshness and violence in arrangement, is admitted in colour which would be monstrous in form." ³ Mr. Ruskin points out, further, how interesting and instructive the studious examination of the feathers of a bird

¹ 'Love's Meinie,' Vol. I, pp. 29, and 34-5.

² For an altogether independent corroboration of this characteristic feature of Nature, see the fine passage in 'The Stones of Venice,' (Vol. I, pp. 341-2), respecting the irregularity of the waves of the sea.

³ 'The Seven Lamps of Architecture,' Chap. IV, ('The Lamp of Beauty'), § 37.

is : and how readily it may be undertaken whenever any game is plucked by the cook, or poulterer, when "you may gather plumage enough to be a wonder to you all your days. Begin with the pheasant's : putting the characteristic breast, shoulder, wing, and tail feathers into explicable order, prettily stitched down on cardboard, or velvet, or anything that sets them off. Then put the feathers of any other birds you can get hold of into the same order, — that is to say, put the main feather of a sea-gull's wing, a swallow's, an owl's a pheasant's, and a barn-door fowl's, side by side, — similarly, the main central types of breast feather, tail feather, and so on. Then draw their outlines carefully ; then their patterns of of colour ; then, analyzed up to the point of easy magnifying, their shafts and filaments, — and see what a new world of beauty you will have entered into." ¹

ANIMALS.

STUDY OF A LION, — OLD 'NERO.' *Pencil drawing (slightly touched with colour), by Sir Edwin Landseer.*

TWO PHOTOGRAPHS OF LIONS. *From two Oil studies by the same.*

Edwin Henry Landseer was born in the year 1802. He was, "strictly, only a horse and dog painter : ² he seldom at-

¹ 'Studies in Ruskin,' p. 281.

² Mr. Ruskin has here accidentally omitted to include deer, in whose portraiture Landseer was especially successful, although elsewhere he particularly remarks upon his representation of stags. For instance, he observes that, "in Zoology, what the Greeks did for the horse, and what, as far as regards domestic and expressional character, Landseer has done for the dog and the deer, remains to be done by art for nearly all other animals of high organization. There are few birds or beasts that have not a range of character which, if not equal to that of the horse or dog, is yet as interesting within narrower limits, and often in grotesqueness, intensity, or wild and timid pathos, more singular and mysterious. Whatever love of humour you have, — whatever sympathy with imperfect, but most subtle feeling, — whatever perfection of sublimity in condition of fatal power, may here find fullest occupation ; all these being joined, in the strong animal races, to a variable and fantastic beauty far beyond anything that merely formative art has yet conceived." — 'Lectures on Art,' p. 104. For Mr. Ruskin's eloquent description of Landseer's picture of 'The Shepherd's Chief Mourner,' see 'Modern Painters,' Vol. I, pp. 8, and 29 ; also Vol. V, p. 262 ; and 'The Art of England,' p. 81.

tempted birds, and when he did he failed.”¹ This study of an old decrepid lion was made by him when a boy of about only ten years of age, and, as Mr. Ruskin observes, it forms “an example of his youthful work, [but it is] not otherwise interesting.” That is to say, it is not worthy to be studied as an example of art, and notable only as the careful work of a clever boy. The animal is shown full face, laying down, with his mane dishevelled, and his forehead much wrinkled by age.

In connection with this early sketch of Landseer's, it is interesting to compare the later studies executed by him at the time he was preparing his designs for the bronze lions upon the base of the Trafalgar Square monument, and which have but recently been added to the National Gallery.² As these sketches in oil were studies for the colossal lions on the base of the Nelson column, — the commission for which was given to Landseer in 1859, and completed in 1867, — they must have been painted after a lapse of fifty years from the time this early sketch was made.

With regard to the work of Sir Edwin Landseer generally, Mr. Ruskin, writing in the year 1851, observed, “I need not point out to anyone acquainted with his earlier works, the labour, or watchfulness of nature, which they involve: nor need I do more than allude to the peculiar faculties of his mind. It will at once be granted that the highest merits of his pictures are, throughout, found in those parts of them which are least like what had been accomplished before; and that it was not by the study of Raphael that he attained his eminent success, but by a healthy love of Scotch terriers.”³

In fact, Landseer is “much more a natural historian than a painter: and the power of his works depends more on his knowledge and love of animals, on his understanding of their minds and ways, on his unerring notice and memory of their gesture and expression, than on an artistical or technical ex-

¹ ‘*Studies in Ruskin*,’ by Mr. E. T. Cook, p. 277; and see page 505, here.

² These two grand life-size studies, painted at the Zoological Gardens, were bequeathed to the National Gallery in 1892, by Mr. Thomas H. Hill.

³ ‘*On the Old Road*,’ Vol. I, p. 272: see also page 556, here.

cellence.”¹ But, acting in accordance with the aphorism of Mr. Ruskin, that “men must love the creation they work in the midst of,”² he painted those characteristic traits in animals which appealed to him the most; and, whatever the result artistically, it is certain that his paintings became immediately popular, and continue so to this day.

HEAD OF A TIGRESS. *Water-colour drawing (1824) by John F. Lewis.*

Among those who practised the principles of the so-called ‘Pre-Raphaelite’ school, but who did not become one of the professed brethren of that select fraternity, was one whose work Mr. Ruskin always highly esteemed for the exquisite delicacy of finish which pervaded it, and which he almost feared was too elaborate to outlive the chemical changes to which his water-colour productions were liable. This artist was John F. Lewis, the painter of Moorish interiors, — with such minute elaboration of morea - antique dresses, of brocaded costumes, carved casements, and the like details, as before had never been seen, or imagined possible, — of Spanish figure subjects, of Turkish street or river scenes, of camels and horses, richly caparisoned; but, chiefly in his earlier days, no less remarkable for his studies of wild animals.³

John F. Lewis was born in Queen Anne Street, London. — where Turner lived — in either 1804 or 1805, and it is said that Landseer was born in the self - same house, a few years later. His father was F. C. Lewis, the excellent engraver in mezzo - tint and aquatint, who engraved several of Turner’s subjects. He lived an active life of travel in southern Europe, and died in the year 1876. “His mission,” as observed by Mr. Ruskin, “was, evidently, to portray the comparatively

¹ ‘*Modern Painters*,’ Vol. II, p. 196.

² ‘*The Two Paths*,’ § 136.

³ For Mr. Ruskin’s criticism of the work of J. F. Lewis, both in oils and water - colour, as produced and exhibited by him during several years, see the published ‘*Notes on some of the Principle Pictures in the Royal Academy*,’ and other exhibitions, for the year 1855, p. 13; for 1856, pp. 17-18, and (the Water-colour Society) pp. 37-43; for 1857, pp. 9-10, and (Water-colour) pp. 48-51; for 1858, pp. 18-19; and for 1859, pp. 15-16. See also, ‘*Modern Painters*,’ Vol. I, p. 34; and ‘*Præterita*,’ Vol. II, pp. 319-21.

animal life of the southern and eastern families of mankind. For this he was prepared in a somewhat singular way,—by being led to study, and endowed with altogether peculiar apprehension of, the most sublime characters of animals themselves. Rubens, Rembrandt, Snyders, Tintoret, and Titian, have all, in various ways, drawn wild beasts magnificently; but they have in some sort humanised, or demonised them, making them either ravenous fiends, or educated beasts that would draw cars, and had respect for hermits.¹ The sullen isolation of the brutal nature, the dignity and quietness of the mighty limbs, the shaggy mountainous power, mingled with grace as of a flowing stream, the stealthy restraint of strength and wrath in every soundless motion of the gigantic frame,—all this seems never to have been seen, much less drawn, until Lewis drew, and himself engraved, his series of animal subjects . . . [He afterwards] devoted himself to the portraiture of those European and Asiatic races among whom the refinements of civilization exist, without its laws, or its energies, and in whom the fierceness, indolence, and subtlety of animal nature are associated with brilliant imagination, and strong affections. To this task he brought, not only intense perception of the kind of character, but powers of artistical composition like those of the great Venetians; displaying, at the same time, a refinement of drawing almost miraculous, and appreciable only—as the minutiae of nature itself are appreciable—by the help of the microscope. The value, therefore, of his works, as records of the south of Spain, and of the East, in the earlier part of the nineteenth century, is quite above all estimate.”² But, as Mr. Ruskin especially observed in 1858, while Lewis’s work is so remarkable for the “completeness

¹ For a special instance of the work of another fifteenth century Italian painter, who at the time when the above was written remained undiscovered by Mr. Ruskin,—Carpaccio,—see page 146 here, respecting the picture of ‘St. Jerome introducing his Lion to the Monks.’

² ‘*Pre-Raphaelitism: its Principles*,’ published in 1851, and re-printed in ‘*On the Old Road*,’ Vol. I, pp. 269-71, together with two other famous pamphlets upon Pre-Raphaelitism, to which the reader is referred for further treatment of the subject. See also pages 532-3, here.

of finish, to the utmost corners of his canvas, or [drawing-paper] . . he was not led to this finishing by Hunt or Rossetti. There never, perhaps, in the history of art, was work that was so wholly independent as Lewis's : he worked with the sternest precision twenty years ago, when Pre-Raphaelitism had never been heard of,—pursued calmly the same principles, developed by himself, *for* himself, in the midst of all adverse influences in Rome, and through years of lonely labour in Syria. In all those years of Eastern light, he wrought with Nature only for his master . . . All our discoveries here, and all our talking and quarrelling about them, [were] nothing to John Lewis, as they were nothing to Turner . . He paints as he would have painted had no such school [as that of the Pre-Raphaelites], no such dogmas, ever existed . . and [his work would have been the same if Pre-Raphaelitism had never been taught, and though] all the painters in Europe had been daubing like Haydon, or Benjamin West.”¹ So, *all* the great men whom we call masters represented things, as they existed around them. “Homer sang of what he saw : Phidias carved what he saw : Raphael painted the men of his own time, in their own caps and mantles. How did Reynolds rise?—not by painting Greek women, but by painting the glorious little *living* ladies,—Lady this, and Lady that, of his own time . . I suppose the most popular painter of the day [1853] is Landseer. Do you suppose he studied dogs and eagles out of the Elgin marbles? And yet . . we go on, from year to year, with the base system of Academy teaching, in spite of which every one of these men has risen,—*in spite*, I say, of the entire method and aim of our art teaching, [which] destroys the greater number of its pupils altogether : and hinders and paralyses the greatest.”²

“All Lewis's animals are inimitable,” wrote Mr. Ruskin, and his engravings of wild beasts, of which he etched and mezzo-tinted by his own hand, a series of six subjects, besides others of domestic animals, “are very precious in every way.”³

¹ ‘Notes by Mr. Ruskin on Pictures in the Royal Academy,’ No. IV, 1858, p. 19. ² ‘Lectures on Architecture and Painting,’ (Lecture IV, ‘Pre-Raphaelitism’), pp. 212-13. ³ ‘Notes on Drawings in the Water-colour Society’s Exhibition,’ in 1856, p. 42 ; and ‘The Elements of Drawing,’ p. 342.

It is scarcely necessary to say that this delightful drawing of the head of a tigress, having been executed, just as in the case of Landseer's studies about fourteen years earlier, at the Exeter Change Menagerie, in the Strand, is direct from nature. And note, too, that while it is a realistic portrait of the living animal, as viewed full face, close to, there is nothing in it suggestive of the blood-thirsty propensities which are generally made the chief feature whenever it is represented, and always morbidly exaggerated. The artist has well represented the far-distant, fixed gaze of the animal, — as may so often be seen through the bars of its cage, — with the pupils contracted, so that it can see nothing near at such time clearly; and the characteristic expression has been caught by him, and instantly set down, with an exactitude which is as perfect as it is marvellous in masterful facility. It is signed by the artist and dated Jan. 1824.

"Among Lewis's most magnificent studies," says the writer of a special article upon him, "are 'a Sleeping Lion and Lioness,' a 'Sleeping Lion,' and a 'Head of a Tigress,' in which mezzo-tint renders with singular truth the eye-ball of the fierce beast."¹ But if this is to be said of the engraving, what can one say further of the marvellous execution of the eyes in the coloured drawing? As this writer further remarks, his drawings of animals "are certainly, in their way, unrivalled in English art. . . The heads are rendered with a truth of conception, a portrait-like accuracy, and, at the same time, a majestic breadth, for which it would not be easy to find a parallel. Certainly Landseer has done nothing at all on the same level. . . It is curious that Lewis, though his exquisiteness of execution grew and grew with years, almost to the end of his career, never again showed an artistic power, or an originality of conception, equal to that so strikingly manifested in the 'Studies of Wild Animals.'"²

No other animals of any kind have been so frequently made use of in art, as applied to decorative design, from even the

¹ Mr. Claude Phillips, in an article upon John F. Lewis, in '*The Portfolio*,' for May, 1892, p. 90.

² *Ibid.*, pp. 90-1.

most remote times, as the lion and tiger.¹ But, although, from the first, they have been treated in sculpture with a degree of conventionalism that not infrequently rendered the form questionable, in more modern times the peculiar grotesqueness is due to the utter lack of power, and inventive faculty, on the part of the artists; and we may repeatedly see lions in carved stone, or more often of stucco, on either side of a pretentious portal, or guarding the sides of area railings, with distended cheeks, suggesting that they can simply contain their feelings no longer. Mr. Ruskin long ago complained of such debased and misapplied use of subjects which were in former times always dignified, and used with symbolic meaning. But "now, according to the orthodox practice in modern architecture, the most delicate and minute pieces of sculpture on a building are at the very top of it, just under the gutter. . . You may never have noticed them at all, but there they are : sixty-six finished heads of lions, all exactly the same . . . and whether executed on a Greek type or no, [as in the case of] so important a building as that which is to contain [the Edinburgh] School of Design, and which is the principal example of the Athenian style in modern Athens, there must be something especially admirable in them, and deserving most attentive contemplation. In order, therefore, that you [*i.e.*, the students addressed on the occasion,] might have a fair opportunity of estimating their beauty, I was desirous of getting a sketch of a real lion's head, to compare with them : and my friend Mr. Millais kindly offered to draw both the one and the other for me. You have not, however, a lion at present in the zoological collection, and it being, as you are probably aware, the first principle of Pre-Raphaelitism, as well as essential to my object in the present instance, that no drawing should be made except from Nature itself, I was obliged to be content with a tiger's head, — which however, will answer my purpose just as well, in enabling you to compare a piece of true, faithful, and natural work, with

¹ 'The Portfolio' for 1880 contained an interesting series of well-illustrated articles upon 'The Lion in Art,' by Mr. E. L. Seeley, — pages 98-103, 116-21, and 131-5.

modern architectural sculpture. Here [Figure 17, frontispiece to the published volume] is, in the first place, Mr. Millais's drawing from the *living* beast, [placed above in the plate] the Grecian sublimity of the *ideal* beast, from the cornice of your schools of design . . Do not think that Mr. Millais has caricatured it ; it is drawn with the strictest fidelity, — photograph one of the heads to-morrow, and you will find the photograph tell you the same tale, — neither imagine that this is an unusual example of modern work. Your banks and public offices are covered with ideal lions' heads in every direction, and you will find them just as bad . . Imagine the effect on the minds of your children of having such representations thrust upon them perpetually . . And consider, finally, the difference, with respect to the mind of the workman, between being kept all his life carving repetitions, by sixties, forties, and thirties, of one false and futile model, and being sent, for every piece of work he had to execute, to make a stern and faithful study from some living creature of God." ¹

¹ 'Lectures on Architecture and Painting,' pp. 78-81. It was objected by a newspaper critic, at the time the lecture was given, that the comparison made by the Professor was simply absurd. Those who have any knowledge of the subject, however, would be aware that the temporary use of the tiger's head was perfectly adequate to the occasion ; the difference in contour and expression being very slight, while the main point was the false principle that was involved in the weak repetition of the bad design. The fundamental fault, after all, lies in the erroneous method of training generally in vogue, whereby a knowledge of internal anatomy is gained, more or less accurately, but at the expense of more practical instruction. Thus, as Mr. Ruskin elsewhere complains, "we have had lion's heads for door-knockers these hundred and fifty years, without ever learning so much as what a lion's head is like . . The anatomists can't, for their life, look at a thing until they have skinned it . . But, with good modern stuffing, and sketching, I can manage now to make a child really understand something about the beast's look, and his mane, and his sullen eyes, and brindled lips. But, if I am bothered at the same time with a big bony box that has neither mane, lips, nor eyes, and have to explain to the poor wretch of a parish-schoolboy how this fits on to that, I will be bound that, at a year's end, draw one as big as the other, and he won't know a lion's skull from a rabbit's, nor a lion's head from a tiger's." — '*On the Old Road*,' Vol. I, p. 631.

HUMAN LIFE AND CHARACTER.

Under this section are comprised various works in which man is particularly regarded, not merely for his physical qualities, but chiefly for those higher faculties of the mind which distinguish him from most other animals, as a being specially endowed with the power of thought, and capable of feelings which, — unfortunately, or it may be, in many cases, fortunately, — are denied to other creatures.

PENCIL OUTLINE DRAWINGS BY JOHN LEECH.

Mr. Ruskin has frequently called attention to the fact that, in fine art of the highest kind there is no room for caricature, or grotesqueness of any kind. This is chiefly because such an element is disturbing to the contemplation of what is admirable, and diverts the attention to the mere caprice and humour with which human nature may be regarded by inferior and vulgar minds. But, as he observes, “assuredly, men of strong intellect, and fine sense, are found among the caricaturists . . . and the most subtle expression is often attained [by them] by ‘slight studies.’”¹

Whatever moral service it may render to society, and whatever its influence, — for good or evil, — “caricature is artistic, only in conception of the beauty of which it exaggerates the absence. Caricature by persons who cannot conceive beauty is monstrous in proportion to that dulness; and, even to the best artists, perseverance in the habit of it is fatal.”² It is only necessary to recall the coarse, unseemly vulgarities of Hogarth, Rowlandson, and Gillray, or the grim corruption of Gustave Doré, to at once illustrate the truth of this statement, in evidence of the result of the entire absence of, the and lack of even the power of appreciation, of beauty.

“I regret,” Mr. Ruskin continues, writing in 1856, “that I have not been able as yet to examine with care the powers of mind involved in modern caricature. They are, however, always partial and imperfect; for the very habit of looking for the leading lines, by the smallest possible number of which the expression may be attained, warps the power of general atten-

¹ ‘*Modern Painters*,’ Vol. IV, p. 396.

² ‘*The Laws of Fésolè*,’ p. 3.

tion, and blunts the perception of the delicacies of the entire form and colour. Not that caricature, or exaggeration of points of character, may not be occasionally indulged in by the greatest men, — as constantly by Leonardo¹ ; but then it will be found that the caricature consists, not in imperfect or violent *drawing*, but in delicate and perfect drawing of strange and exaggerated forms quaintly combined : and even thus, I believe, the habit of looking for such conditions will be found injurious ; and I strongly suspect its operation on Leonardo to have been the increase of his non-natural tendencies in his higher works . . . I believe, therefore, whatever wit, delicate appreciation of ordinary character, or other intellectual power may belong to the modern masters of caricature, their method of study for ever incapacitates them from passing beyond a certain point, and either reaching any of the perfect forms of art themselves, or understanding them in others. Generally speaking, their power is limited to the use of the pen or pencil — they cannot touch colour without discomfiture ; and even those whose work is of higher aim, and who wrought habitually in colour, are prevented by their pursuit of *piquant* expression from understanding *noble* expression . . . On the other hand, all the real masters of caricature deserve honour in this respect, that their gift is peculiarly their own — innate and incommunicable. No teaching, no hard study, will ever enable other people to equal, in their several ways, the works of Leech or Cruikshank ; whereas, the power of pure drawing is communicable, within certain limits, to every one who has good sight and industry. I do not, indeed, know how far, by devoting the attention to points of character, caricaturist skill may be laboriously attained ; but certainly the power is, in the masters of the school, innate from their childhood.

“ Farther, it is evident that many subjects of thought may be dealt with by this kind of art which are inapproachable

¹ See the examples Nos. 31-34 (Portfolio I) of the series of Autotype reproductions of drawings by Leonardo da Vinci, in the Royal collection at Windsor, published by the directors of the Grosvenor Gallery, in 1878, — a copy of which, presented by Mr. E. W. Whinfield, may be seen in the Print Department of the Museum.

by any other, and that its influence over the popular mind must always be great ; hence it may often happen that men of strong purpose may rather express themselves in this way (and continue to make such expression a matter of earnest study), than turn to any less influential, though more dignified, or even more intrinsically meritorious, branch of art . . . [But] it is surely conceivable that some day the rich power of the true humourist may be given to express more vividly the comic side which exists in many beautiful incidents of daily life : and refuse at last to dwell, even with a smile, on its follies." ¹

As a draughtsman of unbounded resources in subjects of sportive satirical humour, and comic incident, evincing the possession of high talent in the rapid selection of the fewest lines possible, by which to suggest the characteristic traits he so graphically delineated, Mr. Ruskin has given a foremost place to John Leech. He was born about the year 1816, lived until 1864, and during his busy life-time produced many hundreds of sketches, which for more than twenty years formed the principal contributions to the pages of 'Punch'; besides innumerable drawings and etchings in illustration of the works of Percival Leigh, Douglas Jerrold, Dickens, Surtees, Albert Smith, 'Thomas Ingoldsby' (the Rev. Thos. Barham), Gilbert A'Beckett, and many other humorous writers.

"John Leech was an absolute master of the elements of character, but not by any means of those of *chiaroscuro* ; and the admirableness of his work diminished as it became elaborate. The first few lines in which he set down his purpose are, invariably, of all drawing that I know, the most wonderful in their accurate felicity, and prosperous haste. It is true that the best possible drawing, whether slight or elaborate, is never hurried. Holbein or Titian, if they lay only a couple of lines, lay them quietly, and leave them entirely right. But it needs a certain sternness of temper to do this. Most, — in the prettiest sense of the word, — *gentle* artists indulge themselves in the ease, and even trust to the felicity of rapid, and

¹ 'Modern Painters,' Vol. IV, pp. 396 - 7 ; and 'The Art of England,' p. 184.

even in a measure inconsiderate, work in sketching, so that the beauty of a sketch is understood to be consistent with what is partly unintentional. There is, however, one condition of extreme, and exquisite skill, in which haste may become unerring. It cannot be obtained in completely finished work ; but the hands of Gainsborough, Reynolds, or Tintoret, often nearly approach completion at full speed, while the pencil sketches of Turner are expressive almost in the ratio of their rapidity. But, of all rapid and condensed realization ever accomplished by the pencil, John Leech's is the most dainty, and the least fallible, in the subjects of which he was cognizant. Not merely right in the traits which he seizes, but refined in the sacrifice of what he refuses. The drawing becomes slight through fastidiousness, not indolence ; and the finest discretion has left its touches rare, [while] in flexibility and lightness of pencilling, nothing but the best outlines of Italian masters with the silver point can be compared to them. That Leech sketched English squires instead of saints, and their daughters instead of martyrs, does not in the least affect the question respecting skill of pencilling ; and I repeat, deliberately, that nothing but the best work of sixteenth century Italy, with the silver point, exists in art, which, in rapid refinement, these playful English drawings do not excel." ¹

Thus, gradually, throughout the central portion of our own century, "the kind and vivid genius of John Leech, capable, in its brightness, of finding pretty jest in everything,—but capable in its tenderness, also, of rejoicing in the beauty of everything,—softened, and illumined with its loving wit the entire scope of English social scene." ² At the same time, his witness to the degradation of the poor, "as inevitable in the circumstances of their London life, is constant, and for the most part contemptuous." ³

It is, unfortunately, true that he rarely, if ever, lent himself to the expression of real pathos, or any of the nobler traits that characterise humanity ; yet, when Mr. Ruskin added that

¹ '*Arrows of the Chace*,' Vol. I, pp. 161-3.
(Lecture V, '*The Fireside*'), pp. 178-9.

² '*The Art of England*'

³ *Ibid.*, p. 181.

Leech "has not, in a single instance, endeavoured to represent the beauty of the poor," he must either have not known, or forgotten, the second and fifth of the 'Portraits of Children of the Mobility,' published at the instigation of Percival Leigh, in 1841, and re-issued in 1875, prefaced by an autotype reproduction of his own letter of praise, which was illuminated as a testimonial of Leech's excellent qualities.

With regard to his method of producing his drawings, it is well for us to recognize the fact that Leech never employed any models whatever: he drew simply from his knowledge of form, as derived by ordinary observation. And yet, it is to be observed, his figures are not lacking in truth of proportion, or ever found to be a head or more too tall, as is so frequently noticeable as the result of academical training, and 'rule-of-thumb' methods of education.¹

It is interesting to know, in illustration of the importance attached to Leech's work as art, that at the Charterhouse school at Godalming, where he received his early training, and where — no doubt partly for that reason — there is a large collection of his sketches, a prize is given annually in his memory, for the best water-colour or pencil drawing.

The following examples of his drawings were especially obtained by Mr. Ruskin for his own Museum, for the purpose of illustrating the qualities just described.

I. THE COMIC GRAMMARS SERIES.

A. ILLUSTRATIONS TO 'THE COMIC LATIN GRAMMAR.'

This "facetious introduction to the Latin tongue," as it is described upon the title-page, was published in 1840, and it was so popular that a second edition was called for in the same year, when a burlesque portrait was added to the frontispiece, which pretends to represent the author, and is signed

¹ Or, it might be added, without any special training, — as, for example, the portrait of the Comte de Montesquieu, by Mr. J. McNeill Whistler, recently reproduced in '*The Art Journal*' (December, 1894, page 361), in which the figure of the Count is nine and a half heads in height. But, it will be said, the artist is an 'impressionist,' and must not be hampered by any laws whatever. He has, accordingly, painted his impression!

by him as Paul Prendergast.¹ The real name of the writer of the text, however, was Percival Leigh.

However amusing or absurd the writing may be, the illustrations form the chief feature of the book, and it is with them that we are concerned. They consist of nine full - page etchings, — ‘painted and engraved by John Leech, R.C.A.,’ as the frontispiece referred to is humorously signed, — and fifty - six wood - cuts from his drawings. Of the former, the original sketches of all but one are in the Ruskin Museum collection : while of the latter, twenty are included.

B. ILLUSTRATIONS TO ‘THE COMIC ENGLISH GRAMMAR.’

The same author’s “new and facetious introduction to the English tongue” was similarly “embellished with upwards of fifty characteristic illustrations by J. Leech,” and issued in the same year as the Latin Grammar. In the frontispiece, which is the only etching in the volume, the severe and the comic methods of teaching children grammar are amusingly contrasted.² Twenty - nine of the original drawings are included by Mr. Ruskin in the Museum series ; and the difference between these slight sketches and the wood - cuts, which were

¹ In the case of the copy of this volume in the Ruskin Museum, an outline of this portrait is also specially stamped upon the side of the calf-binding, rendering it unique. The same applies to the copy of the English Grammar : and both volumes are very scarce. ² By way of questioning the sense of this kind of humour, the following observations may be cited as the opinion of one who was favourably enough disposed towards caricature generally. When Gilbert A’Beckett announced his ‘*Comic History of England*,’ in 1846, “the strong mind of Douglas Jerrold recoiled in horror from what he deemed a sacrilege. Writing to Charles Dickens, in reference to the announcement, he said, ‘After all, life has something serious in it. It cannot be *all* a Comic History of Humanity. Some men would, I believe, write the Comic Sermon on the Mount. Think of a Comic History of England ! the drollery of Arthur ! — the fun of Sir Thomas More in the Tower ! — the farce of his daughter begging the dead head, and clasping it in her coffin on her bosom ! Surely the world will be sick of this blasphemy !’ Notwithstanding, ‘*The Comic History of England*’ appeared, and was followed afterwards by ‘*The Comic History of Rome*.’” — ‘*English Caricaturists and Graphic Humourists of the Nineteenth Century : How they Illustrated and Interpreted their Times*,’ by Mr. Graham Everitt (1893), pp. 287 - 8. Both of these works were also illustrated by Leech.

engraved by T. Gilks, is very greatly in the favour of the original unshaded outline sketches. As the process has been frequently quite wrongly described, however, it is first necessary to explain how the work of the wood-cuts was conducted. The method consisted of the artist first making an outline drawing of his subject upon a sheet of very thin paper; this drawing was then traced on to the wood block, and there finished, before the engraving was cut. It will thus be evident that the original drawing was apt to lose much of its value both in the mechanical process of transference to the block, and subsequently at the hand of the engraver.

These drawings are the original sketches from which the tracings were made.¹ Many of the illustrations in this volume are signed by the artist with a leech in a bottle, in addition to his initials, or name, — a frequent freak that he humorously indulged in.

II. SKETCHES FOR 'PUNCH.'

Leech was introduced to the editor of 'Punch' by his intimate friend Leigh, — the collaborator of the 'Comic Grammars' which have just been described, — a few months after the commencement of this ever popular journal, in the year 1841, and during his continuous connection with it, until his death, he contributed in a large measure to its world-wide celebrity. "No wonder that, when Leech lay dead, Shirley Brooks, another valued contributor, and afterwards the editor of 'Punch,' mournfully acknowledged that the good ship had lost its 'mainsail.'"² In evidence of Leech's untiring industry, the author just quoted has calculated the number of his contributions to 'Punch' alone to be 638 cartoons, and about 2,500 minor drawings. For Mr. Surtees's novels there were nearly a thousand more; and several hundreds, or thousands, besides, in the many other works illustrated by his pencil. It is only when we recall the prodigious energy of Turner that we can imagine it possible for this fertile imaginative power to have been surpassed by the genius of any other artist.

¹ See further, on this point, page 568.
Graham Everitt, p. 286.

² 'English Caricaturists,' by

It is necessary, before one can fully appreciate the witty cartoons that were published in those pages, from time to time, to be quite clear about the politics of 'Punch,' at the precise period when these satirical skits of Leech's appeared. 'Punch' was, at that time, as for the most part subsequently, as Mr. Ruskin remarks, "a polite Whig, with a sentimental respect for the Crown, and a practical respect for property. He steadily flatters Lord Palmerston : from his heart adores Mr. Gladstone : steadily, but not virulently, caricatures Mr. Disraeli ; violent and virulently castigates assault upon property in any kind ; and holds up for the general ideal of perfection, to be aimed at by all the children of heaven and earth, the British hunting squire, the British colonel, and the British sailor. Primarily, the British hunting squire, with his family. The most beautiful sketch by Leech, throughout his career, I take to be Miss Alice on her father's horse . . . being a typical example of what 'Punch' thinks every young lady ought to be, [though] he has never fairly asked how far every young lady *can* be like her." ¹

With regard to the usual personified representation of 'John Bull,' Mr. Ruskin moreover observes, "considering that 'Punch' is, virtually, the expression of the popular voice, and even somewhat obsequiously, is it not wonderful that he has never a word to say for the British manufacturer? — and that . . . the bulwark of British constitutional principles, and initiator of British private enterprise, is Mr. John Smith? And is it not some over-ruling power in the nature of things which compels Mr. Punch, — when the squire, the colonel, and the admiral are to be at once expressed, together with all that they legislate, or fight for, in the symbolic figure of the nation, — to represent the incarnate John Bull, always as a farmer, — never as a manufacturer, or shop-keeper : and to conceive, and exhibit him, rather as paymaster for the faults of his neighbours, than as watching the opportunity of gain, after their follies? It

¹ 'The Art of England,' pp. 180-1. 'Punch' has, since this time, become rather more conservative in tone, especially since the introduction of the Irish Home Rule Bill by Mr. Gladstone.

had been well if, under this accepted, though now antiquated type, of the British Lion, 'Punch' had ventured oftener to intimate the exact degree in which the nation was following its ideal; and marked the occasions when . . . the British Lion had — of course, only for a moment, and probably in pecuniary difficulties — dropped his tail between his legs." ¹

In connection with an exhibition of his outline drawings, held in London in 1872, Mr. Ruskin wrote as follows: — "It cannot be necessary for me, or for any one now to praise the work of John Leech. Admittedly it contains the finest definition, and natural history of the classes of our society, — the kindest and subtlest analysis of its foibles, the tenderest flattery of its pretty and well-bred ways, — with which the modesty of subservient genius ever amused or immortalized careless masters. But it is not generally known how much more valuable, as art, the first sketches for the woodcuts were than the finished drawings, even before those drawings sustained any loss in engraving." ² This applies equally to all wood-cut engravings from Leech's drawings. Mr. Frith, in his biography of the artist, has misinterpreted the meaning of the following remark, as given by another writer. "Leech himself was often known to say to friends who admired his composition on the wood block: — 'Wait till Saturday, and see how the engraver will have spoiled it.' We will subject the justice of these observations to a practical test. Let the reader compare, an ordinary 'Punch' cartoon with one of the tinted lithographs issued from the 'Punch' office during the artist's life-time under the title of 'The Rising Generation,' and he cannot fail to be struck with the enormous advantages possessed by the latter. These last have their price, and command, by reason of their scarcity, a comparatively high one." ³

¹ 'The Art of England,' Lecture V ('John Leech and John Tenniel'), pp. 188-90.

² With regard to the preparation of drawings in black and white for the purpose of wood-engraving, and respecting the general inferiority of such work, see 'The Art of England,' pp. 166-73; also 'Ariadne Florentina.'

³ 'English Caricaturists and Graphic Humourists of the Nineteenth Century,' by Graham Everitt, p. 314. Respecting some of the drawings of the series here referred to, see pages 570-71, here.

A. POLITICAL CARTOONS.

PUNCH ON HIS CANVASS, — with Lords Palmerston and Brougham, and Mr. Sheriff Moon. *Vol. V, Oct. 7, 1843, p. 149.*

This skit appeared on the decease of Sir Matthew Wood, the Parliamentary Member for the City of London. On the finished cartoon there is a banner, with the words ‘Vote and interest — Punch for City,’ in the back-ground.

MRS. BROTHERTON PUTTING THE HOUSE OF COMMONS TO BED. *Vol. VI, April 14, 1844, p. 161.*

During that week two of the Members, Messrs. Brotherton and Williams, as referred to on page 156 of the number, had endeavoured to bring about an early closing of the sittings of the House.

THE IRISH CINDERELLA AND HER HAUGHTY SISTERS BRITANNIA AND CALEDONIA. *Vol. X, April 25, 1846, p. 181.*

A PLAIN QUESTION. *Vol. XIII, November 13, 1847, p. 185.*
Punch requesting Lord John Russell to explain himself.

THE AMAZON (B-G-M) ATTACKING CHANCERY ABUSE, — being his L-d-p’s first appearance this season. *Vol. XXI, July 5, 1851, p. 7.*

The sculptured group called ‘The Amazon,’ by the German sculpture Kiss, received the gold medal, and was one of the most admired works of art in the great exhibition of 1851. A small wood-cut of it was given on page 12 of the same issue. As stated in ‘The Times’ annual summary of events, “Reform this year made its way into the Court of Chancery, and a long desired change has been introduced into the law of evidence.”

MRS. GAMP TAKING THE LITTLE PARTY SHE LOOKS AFTER BACK TO SCHOOL. *Vol. XXIII, November, 1852, p. 199.*

The ‘Ministerial Paper’ (as inscribed on the woodcut, — *i.e.*, ‘The Morning Herald’),¹ and Benjamin Disraeli.

¹ “The ‘Morning Herald’ was a strong supporter of Mr. Disraeli.” — *Preface to the later edition of the Volume.*

B. SMALL POLITICAL SKITS.

'PUNCH'S FINE ART EXHIBITION OF DESIGNS FOR NATIONAL STATUES.'

- (a) THE PERI, WEEPING AT THE GATES OF PARADISE. *Vol. III, 1842, p. 28.*

A burlesque of Lord Brougham ; Paradise being, on this occasion, the Treasury.

- (b) GIBBS DEFYING THE VESTRY. *Vol. III, 1842, p. 28.*

- (c) JOHN BULL PLUCKING THE INCOME TAX OUT OF HIS FOOT. *Vol. III, 1842, p. 28.*

'Ha ! ha ! ha ! we wish he may . . procure it !' — *Page 26.*

- (d) HUME TYING HIS HIGHLOW. *Ibid., p. 28.*

In imitation of the exhibition catalogue, the following comic account of the design is given on a foregoing page (p. 26) of the number : — " No. 965. '*Joseph Hume* buttoning his caliga, or high-low.' Of this statue we make the complaint that has been made relative to the effigies of his Grace the Duke of Wellington, his late most sacred Majesty George IV, etc., — *viz.* a total, shameful, wicked, mean, perverse, base, inaccuracy of costume. How is *Joseph* represented ? by a wicked perversion of fact — in pantaloons, — and nothing but pantaloons. Is he not a Scotchman, and do Scotchmen wear pantaloons ? — quite the contrary. There is not a snuff - establishment in the metropolis but can furnish a proud denial to the question. So much for the author of '*Hume.*'"

- (e) JOINVILLE TAMING THE BRITISH LION. *Vol. III, p. 29.*

- (f) BRITANNIA PRESENTING THE ORDER OF THE THISTLE TO SIBTHORPE. *Ibid., p. 29.*

- (g) THE INFANT HERCULES STRANGLING THE SERPENTS. *Ibid., p. 29.*

Disraeli strangling the Whig and Tory Serpents. Leech used this subject again, as a Cartoon, in 1850, in burlesque of Lord John Russell. *Vol. XVIII, p. 125.*

C. 'THE RISING GENERATION' SERIES.

Twelve of these subjects, subsequent to their appearance in the pages of '*Punch,*' were re-issued in 1848, as a connected

series of coloured lithographic plates. Most of the skits were directed against the foppishness of the youth of the period : and Leech was never tired of showing the absurdity of young boys affecting the weaknesses of their elders.

(a) THE ' JEUCED FINE GURL.' *Vol. XII, 1847, p. 26.*

(b) ' THE CONFIDENCE OF YOUTH.' *Vol. XII, p. 112.*

(c) ' THE ROYAL RISING GENERATION.' *Vol. XIX, 1850, p. 65.*

Charles Dickens, an ardent admirer of Leech's sketches, warmly commended these drawings, and remarked with reference to the first subject (a), " Doubts may suggest themselves of the perfect disinterestedness of the young gentleman contemplating the fair girl at the piano, — doubts engendered by his worldly allusion to 'tin' ['I wonder whether that gurl has got any tin,' etc.], although even that may have arisen in his modest consciousness of his own inability to support an establishment : but that he should be 'deucedly inclined to go and cut that fellow out,' appears to us one of the most natural emotions of the human breast." The two boys in sketch (b) are burlesques of Sir Robert Peel and Mr. Disraeli. As observed by the artist's best biographer, " his favourite method of treating official persons, — statesmen, senators, and public characters, in general, — was to represent them as children, as naughty boys, or good boys, or boys with lessons to learn, and school-work to get through. Some of the very best of the political cartoons of the day [see for example, two of those included on page 569], were these juvenile personations of Leech's."¹

D. MISCELLANEOUS SUBJECTS.

(a) THE MAYORALTY, — THE COMING IN. *Vol. VII, Nov. 9, 1844, p. 208.*

(b) AT THE OPERA. *Vol. XVIII, 1850, p. 160.*

Illustration to an article, headed 'Punch's Hand-book to Her Majesty's Theatre.'

(c) ST. JAMES TURNING ST. GILES OUT OF HIS PARKS.
Dedicated to the Commissioners of Woods and Forests. Vol. XIX, 1850, p. 167.

¹ 'John Leech's, Artist and Humourist'; by F. G. Kitton, page 38.

- (d) AGRICULTURAL DISTRESS. *Vol. XX, 1851, p. 128.*
 (e) A HACK FOR THE DAY. *Vol. XXIV, 1853, p. 44*

E. 'MR. BRIGGS' SERIES.

I. 'THE PLEASURES OF HOUSE-KEEPING.'

- (a) No. III OF 'THE LOOSE SLATE.' *Vol. XVI, 1849, p. 177.*
 (b) No. VIII, OF THE SAME. *Ibid., p. 222.*

II. 'THE PLEASURES OF HORSE-KEEPING.'

- (a) No. I. MR. BRIGGS BUYS A HORSE. *Vol. XVI, 1849, p. 242.*
 (b) No. III. MR. BRIGGS REQUIRES A GROOM. *Vol. XVII, 1849, p. 36.*
 (c) No. IV. MR. BRIGGS'S HORSE SITS DOWN. *Ibid., p. 166.*
 (d) A COUPLE OF 'BRUISERS.' *Vol. XX, 1851, p. 118.*

III. 'THE PLEASURES OF HUNTING.'

- (a) No. II. MR. BRIGGS'S HUNTING-CAP COMES HOME.' *Vol. XVII, 1849, p. 176.*

IV. 'THE PLEASURES OF FISHING.'

- (a) No. IV. MR. BRIGGS TRIES A LIKELY PLACE FOR PERCH. *Vol. XIX, 1850, p. 102.*
 (b) No. VI. MR. BRIGGS CATCHES A LARGE EEL. *Ibid., p. 156.*
 (c) No. IX. MR. BRIGGS'S HOOKS WILL GET CAUGHT IN HIS CLOTHES. *Vol. XXI, 1851, p. 48.*

V. 'THE PLEASURES OF RACING.'

- (a) No. I. MR. BRIGGS HAS BACKED HIMSELF TO RIDE A STEEPLE-CHASE. *Vol. XX, 1851, p. 138.*
 (b) No. II. MR. BRIGGS IS WEIGHED. *Ibid., p. 162.*
 (c) No. IV. THE PRELIMINARY CANTER. *Ibid., p. 163.*
 (d) No. VIII. MR. BRIGGS IS NOT HURT, AND RE-MOUNTS. *Ibid., p. 164.*
 (e) No. IX. MR. BRIGGS COMES TO THE BROOK. *Ibid., p. 164.*
 (f) ANOTHER SUBJECT, — which was not used.

VI. 'THE PLEASURES OF SHOOTING.'

- (a) No. VI. MR. BRIGGS IS OFF AGAIN SHOOTING. *Vol. XXI, 1851, p. 118.*

The amusing adventures of this characteristic type of an English house-holder, one who is fond of the all sports that

are peculiarly British, were represented pictorially, from time to time, in the pages of 'Punch,' during the years 1849-51: and the series reappeared in the various editions of the 'Sketches of Life and Character,' covering the most popular of Leech's contributions up to the year 1869. A series of twelve coloured plates of 'Mr. Briggs and his Doings,—Fishing,' was also published separately in 1860. The native humour in these sketches is of a kind that appeals irresistibly to everybody, whether he be himself a sportsman or not; the satire being always inoffensive and innocent, and entirely free from the vulgarity that is so generally connected with subjects intended to be comic.

III. OTHER BOOK ILLUSTRATIONS.

I. 'MR. SPONGE'S SPORTING TOUR,' BY R. SCOTT SURTEES.

The entire series of sporting novels by Surtees was illustrated by John Leech, the full-page etched plates being coloured by hand. The total number of illustrations to the volumes,—now under publication as the 'Handley Cross Library' series,—is, as already noted, over a thousand. This particular volume first appeared in the year 1852, and the original sketches in the Museum are as follows:—

- (a) MR. SPRAGGON'S EMBASSY TO JAWLEYFORD COURT. P. 142.
- (b) SUDDEN APPEARANCE OF MR. SPONGE AT FARMER SPRINGWHEAT'S, TO THE HORROR OF LORD SCAMPERDALE. P. 160.
- (c) MR. SPONGE'S RED COAT COMMANDS NO RESPECT. P. 336.
- (d) MR. FACEY ROMFORD. Page 334.
- (e) 'MR. SPONGE — MY LADY.' Page 360.
- (f) HUNTING IN THE OLDEN TIMES.

The last subject (f) does not properly belong here; but the writer has been unable to discover where it appeared.

II. 'THE FORTUNES OF THE SCATTERGOOD FAMILY,' BY ALBERT SMITH, 1845.

- (a) THE GOVERNESS.—'CLARA WAS, INDEED, VERY WRETCHED!'
- (b) MRS. CONSTABLE INTERRUPTING CLARA AND HERBERT.

III. 'THE CLOCK-MAKER,' BY SAM SLICK, 1837-40.

THREE DRAWINGS,—in one frame, in illustration of pages 36, 93, and 204, of Mr. Justice Haliburton's most popular work.

WILLIAM HUNT.

There is, as yet, curiously enough, no original example of Hunt's work in the Ruskin Museum ; and this clever reproduction serves quite inadequately to represent him properly.

The work of William Hunt is, in its phase of mind, and many other respects, as observed by Mr. Ruskin, comparable with that of the best early Italian and German painters, notwithstanding the difference in the subjects which the force of adverse circumstances restricted him to,—for he was crippled in body, and generally weak in health. “In William Hunt,” wrote Mr. Ruskin in 1853, “we have, among our own painters one who cannot, indeed, be set beside Murillo as a painter of Madonnas, for he is a pure naturalist, and, never having seen a Madonna, does not paint any ; but who, as a painter of beggar or peasant boys, may be set beside Murillo, or any one else . . . William Hunt is as right as the Venetians, as far as he goes, and what is more, nearly as inimitable as they . . . Who is there who for a moment could contend with him in the unaffected, yet humorous truth with which he has painted as records of English rural life, our peasant children? Who is there who does not sympathize with him in the simple love with which he dwells on the brightness and bloom of our summer fruit and flowers? . . . His models lay all day on the little table at his side, or stood as long as he liked by the barn-door, for a penny. He loves peasant boys, because he finds them more roughly and picturesquely dressed, and more healthily coloured than others. And he paints all that he sees in them fearlessly ; all the health and humour, and freshness and vitality, together with such awkwardness and stupidity, and what else of negative or positive harm there may be in the creature ; but yet so that on the whole we love it, and find it, perhaps, even beautiful ; or if not, at least we see that there is capability of good in it, rather than of evil ; and all is lighted up by a sunshine and sweet colour, that makes the smock frock as precious as cloth of gold.”¹

¹ ‘*The Stones of Venice*,’ Vol. II, p. 193 ; ‘*The Two Paths*,’ § 69 ; ‘*Notes on Prout and Hunt*,’ p. 27 ; and ‘*On the Old Road*,’ Vol. I, p. 267.

William Henry Hunt was born in 1790, and died in 1864. He at first painted in oils, but soon devoted himself to water-colour ; and although in course of time he adopted the use of body-colour, his method of using it was rather as a ground to work upon. He has himself described his method as consisting of laying "pure colour over pure colour," and he always glazed his body-colour with absolutely pure colour, in the true water-colour manner. He even strongly objected to some late work of J. F. Lewis, in which this method was departed from, and opaque pigment employed throughout, even as applied to the flesh parts, remarking that such a method "will never do for flesh—it is astonishing the number of colours you can work into flesh," but that it should be done in pure colour. And when the water-colourists took to painting in oils, he remarked that it would be "all the better for those who stick to water," while he feared that David Cox would "never get the same qualities in oil that he gets in water, and which quality was a great charm in his works." ¹ Indeed, "the splendour of his fruit pieces," as Mr. Ruskin, writing in 1847, observed, "is dependent chiefly upon the juxtaposition of pure colour for compound tints: and we may safely affirm that the method is, for such purpose, as exemplary as its results are admirable . . . [while,] in his realization of light, and splendour of hue, he stands without a rival among living schools." ²

The subjects to which Hunt was restricted were classified by Mr. Ruskin in the catalogue to the exhibition of specially selected examples of his works (together with those of Prout) which was held under the auspices of the Fine Art Society in the year 1880, and may be briefly stated as follows:—

- I. Rural life, without idealization.
- II. Country life, with passing sentiment.
- III. Country life, with degradation, or rudeness.
- IV. Flower-pieces.
- V. Fruit-pieces.
- VI. Dead animals. "Alas!" observes Mr. Ruskin, "if he

¹ From Roget's '*History of the Old Water-Colour Society*,' Vol. II, page 197.

² '*On the Old Road*,' Vol. I, pp. 194, and 184; and see pp. 515-16.

could but have painted living ones, instead of those perpetual bunches of grapes!"¹

"The feelings shown in the works of Hunt, and of the school with which he was associated, directly reverse those of the preceding age . . . His primroses fresh from the bank, and hawthorns white from the hedge, confess at once their artless origin in the village lane; and have evidently been gathered only at the choice, and thrown down at the caprice of the farmer's children. The bloom with which he bedews the grape, the frosted gold with which he frets the pine, are spent chiefly to show what a visible grace there is in the fruits of the earth, — which we may sometimes feel that it is rude to touch, and swinish to taste: and the tendernesses of hand and thought that soothe the rose-grey breast of the fallen dove, and weave the couch of moss for its quiet wings, propose no congratulation to the spectator on the future flavour of the bird in a pie."² For Mr. Ruskin's estimate of the ordinary representations of 'still life' subjects,³ as contrasted with the work of Hunt, see 'Studies in Ruskin,' p. 277.

THE AWKWARD SITTER. *Chromo-lithograph (by Hanhart) of a Water-colour drawing by William Hunt.*

This example, although thoroughly characteristic of the class of subject to which it belongs, scarcely does full justice to the work of William Hunt at his very best. The figure is of a young farm-boy from whom he made many a study of like character; and in its treatment it recalls the similar subject of 'The Shy Sitter,' in which the model was a peasant girl, and which drawing was reproduced as the frontispiece to the catalogue compiled by Mr. Ruskin, already referred to.

This chromo-lithographic reproduction was published in Sheffield by Mr. James Gilbert, in 1860, and may be taken as practical evidence of the local interest taken in the work of

¹ 'Notes by Mr. Ruskin on Samuel Prout and William Hunt,' pp. 70-1, in the large edition. For a full account of Hunt's work, see the catalogue itself, with the examples there reproduced by photography; also see 'The Two Paths,' § 69. ² 'Notes on Prout and Hunt,' p. 14; and see the reproduction of one of his drawings of a dead dove, Plate XVII, facing page 69.

³ See page 460, here.

this very popular painter. But, while there is, in these figure subjects of Hunt, a certain charm which it is difficult to define, the portraiture is of a type that is of a low standard, and appeals only to the sentiment of truthfulness in the portrayal of the healthy rusticity and uncultivated animalism of the peasant. And though, as Mr. Ruskin observes with regret, "the peasant children of all countries where leaves are green and waters clear, possess a grace of their own, — no less divine than that of branch and wave, — it is to be sorrowfully confessed that the good old peach and apple painter was curiously insensible to this brighter human beauty; and though he could scarcely pass a cottage door around his Berkshire home without seeing groups of which Correggio would have made cupids, and Luini cherubs, he turned away from them all to watch the rough plough-boy at his dinner,"¹ or gazing listlessly, with an inane smile upon his broad face, as here, or idling his time in some similar manner. Yet, in his simple love of nature, and truth, Hunt is far more delightful than even Leonardo: for, while he, too, enjoyed making charming studies of trees, flower-blossoms, sprays of bramble, and wayside plants, — witness the examples in the Royal collection at Windsor,² — he gave himself also to sketching those hideous and uncouth 'grotesque' or demoniacal heads, which it was not in Hunt's pure nature to conceive.

"In the last decade of his life, the artist was employed by Mr. Ruskin to make a series of small studies of natural objects, as types of work to be given to country schools of art. Six of them were exhibited in the gallery. [of the Royal Society of Painters in Water-colour] between the years 1856 and 1861, some of which were exquisite. But the generous donor ultimately gave up the project, finding, as he tells us, that 'no kindness, or care, could altogether enable the artist to work rightly under the direction of another mind.' The old man used to pause in the task, which he was trying his very best to accomplish, and cry out, 'How difficult it is to paint this oyster-shell!' After painting some 'Pilchards — study of

¹ *Notes on Prout and Hunt*, p. 15. ² See the Portfolios of fac-simile reproductions published under the auspices of the Grosvenor Gallery.

gold' in 1860, one of the most striking of the series, he wrote, 'If you want studies of colour, fish is the sort of thing to look at.'" ¹

The excellent advice which William Hunt gave in some letters which he wrote to a friend, for the benefit of a young aspirant to art, shows how closely he practised himself the principles which have been so strongly advocated by Mr. Ruskin. He says—"Draw as much as possible from NATURE, and be very particular not to copy any one's manner . . . Never mind what others do : paint as *you* see nature, and try to get all other person's ways of doing it out of your head . . . Paint nature with your own eyes and feeling ; and try, with all your might, to see and perceive what is beautiful in form and colour." ² In evidence of his affectionate regard for, and keen enjoyment of nature, we have as the title of one of his own delightful drawings, 'Love what you Study : Study what you Love.'

PEN DRAWINGS BY MISS ALEXANDER.

The four following drawings belong to a series of about a hundred and twenty which Miss Francesca Alexander drew in Florence. They were produced in illustration of 'The Roadside Songs of Tuscany,' which she collected, and which Mr. Ruskin purchased, together with the drawings, for the sum of six hundred pounds, and afterwards published in volume form, edited by himself. ³ The work was issued in 1884-5, in ten parts, and contains twenty reproductions of the series, three of the four drawings named below being included in the volume.

- (a) THE MADONNA APPEARING TO THE RICH MAN. *Original Pen-and-Ink drawing, in illustration of Page 83 of the volume.*
- (b) MUSIC TO THE SAME. *One of the unpublished drawings.*
- (c) THE JESSAMINE WINDOW. *Illustrating Page 149 of the work.*
- (d) THE COLONEL'S LEAVE. *In illustration of Page 229.*

"Never before," said Mr. Ruskin, "have I seen such pen-

¹ 'A History of the Old Water-colour Society, now the Royal Society of Painters in Water-colour,' by John Lewis Roget, 1891, Vol. II, p. 196. ² *Ibid.*, Vol. I, pp. 470-1. ³ See Mr. Ruskin's preface to the published work (p. 7); and the 'Report of the St. George's Guild,' for 1884, p. 7.

manship . . In faithful expression of human feeling, there is nothing yet, that I know of, [that has] been done like them : since the Masters, commonly so - called, of Art seldom aimed at expression at all, and those who seek it, give momentary states of it : while the expression is here of eternal thought — the amazement, the sorrow, the judgment, in the Madonna's eyes [in the first of these drawings (*a*)] are all of eternity." ¹ In explanation of the subjects, the translator herself observes, — "In their day these songs and hymns of the poor people, — which are but the *siftings* of hundreds and hundreds which I heard and learnt, mostly from old people, — have been a comfort to many. Labouring people have sung them at their work, and have felt their burdens lightened ; they have brightened the long winter evenings of the poor women in lonely houses high among the mountains, when they have been sitting over their fires of fir-branches, with their children about them, shut in by the snows outside, and with their men all away in the Maremma ; and I have known those who have helped to bear sickness and trouble, and even to meet death itself, with more courage, by verses of the simple old hymns . . [But] already the old songs are fast being forgotten . . They have served their time : many people laugh at them now, and some have told me that I should have done better to spend my time and work on something more valuable." ²

"In its relation to former religious art of the same faithfulness," says Mr. Ruskin, "Miss Alexander's work is distinguished by the faculty and habit of realization which belongs to all Pre-Raphaelism, whether English or American ; that is to say, it represents any imagined event as far as possible in the way it must have happened, and as it looked when happening, to people who did not then know its Divine import . . . Her peculiar art-gift is rooted in her sympathy with the mountain peasantry of Tuscany and Romagna, — the gift of truest expression of feelings, serene in their rightness ; and a love of

¹ 'The Road-side Songs of Tuscany,' translated and illustrated by Francesca Alexander, and edited, with explanatory and critical remarks, by Mr. Ruskin, 1885, pp. 91-2. ² *Ibid.*, pages 1, and 5-6.

beauty, divided almost between the peasants and the flowers that live round Santa Maria del Fiore. This power she has trained by its limitation, — severe, and in my experience, unexampled, — to work in light and shade only, with the pure pen-line : but the total strength of her intellect and fancy being concentrated in this engravers' method, it expresses, of every subject, what she loves best, — in simplicity, undebased by any accessory of minor emotion. She has thus drawn, in faithfullest portraiture of these peasant Florentines, the loveliness of the young, and the majesty of the aged : she has listened to their legends, written down their sacred songs ; and illustrated, with the sanctities of mortal life, their traditions of immortality.”¹

Whatever short-comings there may be in the drawings, and “ be they, in the reader's estimate, few or many, he may be assured that none are of the least weight in comparison with the *virtues* of the work : and that they ought all to be to him inoffensive faults, because they are not caused either by affectation, indolence, or egotism. All fatal faults in art that might have been otherwise good, arise from one or other of these three things, — either from the pretence to feel what we do not : the indolence in exercises necessary to obtain the power of expressing the truth : or the presumptuous insistance upon, and indulgence in, our own powers and delights, *because* they are ours, and with no care or wish that they should be useful to other people, so only they be admired by them. From all these sources of guilty error Miss Alexander's work is absolutely free. It is sincere and true as the sunshine : industrious with an energy as stately as that by which a plant grows in the spring : modest and unselfish, as ever was good servant's work for a beloved master . . . The songs could not be, in what is best of them, understood, — even a little understood, — without the pictures of the people who love them” ;² and

¹ ‘*Road-side Songs of Tuscany*,’ p. 10 ; and ‘*The Art of England*,’ pp. 30 - 31 ; but see more fully pages 29 - 32 ; also the further references in the latter volume, as to be found from its index. ² ‘*Road-side Songs of Tuscany*,’ pp. 7 - 9 ; but for Mr. Ruskin's further remarks in criticism of the drawings, see the context, and his notes throughout the volume.

they are portrayed with a faithfulness that alone renders the drawings worthy of such representation.

"The meaning of the story," represented in the first of these drawings (*a*), says Miss Alexander, "is not so clear as might be; but if I understand it, it relates, not to any supposed event in the life of the Madonna, but to an apparition (one of those of which we hear so often), in which the Madonna, compassionating the lost state of the rich man, appeared to him in the form of a poor woman, with what result the song tells."¹ She is shown in the drawing holding out her hand, begging for relief, at which the rich man is startled, as suggested by his attitude. The expression upon her countenance has been described by Mr. Ruskin, as already quoted; but the drawing, especially the figure of the man, is unusually stiff and ungainly.

The drawing (*b*) is adorned below the written music with growing flowering-plants like our Lesser-celandine (*Ranunculus ficaria*), beautifully striped; the initial letter of the words of the song being accompanied by an angelic figure, playing on the stringed instrument used by the blind old beggar's daughter who sang the song, — "of which [the writer says] I do not know the name, but I have often seen such in old pictures, — I think Beato Angelico painted such a one in the hand of one of his angels. They used to sing together, very sweetly, this song of 'the Riccone,' along the roads."²

The details in the third subject (*c*), — such as the grain of the wood of the open window-shutters, — are very delicately rendered, and the drawing is, at the same time, resolute: thus the little maiden, who is listening to the song of her lover below, evidently places the pot of jasmine upon the narrow shelf outside the window quite firmly, suggesting its perfect safety in such a position. The flowering plant below is the 'green pomegranate tree,' referred to in the song.

The last drawing (*d*), represents the touching incident of a short, sweet song, called 'The Colonel's Leave.'

A young soldier, returning from the duties of active military service, gains permission to visit his love, — whom he finds

¹ 'Road-side Songs of Tuscany,' p. 90.

² *Ibid.*, p. 90.

stretched upon her bier. He kneels "beside the couch where parted life is laid," his hand placed lightly upon her elbow, over which the long tresses of her hair extend, saying, with intent gaze upon her face, as in a dream, imploringly, 'Speak to me, speak to me, mouth of love !' Her three brothers and four sisters wait in silence around their mother, in the overwhelming presence of death : all are very sorrowful — one little girl of ten stands with her back to the couch, her eyes covered by her hand, while her little sister, holding her mother's hand, looks on with her bright eyes, and sad expression on her lovely face, puzzling in blank wonderment what it all can mean. The colonel awaits in the doorway, his head uncovered, down-looking, with a comrade also of the bereaved lover behind him, in the adjoining room, — to which the distressed father has withdrawn himself away, sitting there, sobbing, in a paroxysm of grief. It is, no doubt, a 'common' incident, but none the less pathetic ; while the story is told in the drawing with a rare power of expression of mingled feelings of sympathy and pity which is quite infectious in its appeal to the truest sentiments of beauty in human character, — always touched, as it is, at its best, by sadness. Can we wonder that these simple village folk find comfort in their superstitious songs, and pray for help to the beloved 'Madonna of Consolation' they adore ?

THE SHIPWRECK. *Water-colour drawing* (1877) by William Small.

Here is another picture of distress, but of that different nature which is peculiarly British : in which the artist chooses rather to represent, — pitilessly, ruthlessly, — such stern realities as are incidental to the life of our shores : in a manner, too, that excites our 'hearts of oak,' or of iron, by its tragedy, unhealthily, — with the suppression of sentiment, and an intoxicated love of wild excitement supreme instead. Thus may self-sufficient national pride assert itself, even amidst the direst extremity of helplessness.

As Mr. Ruskin has frequently denounced the representation of anything that is painful, or at all morbid in character, it is almost necessary to apologise for this subject being included in the collection. But here, although the motive is intensely,

and entirely, of a distressful nature, the thoughts are distracted away from the wreck itself — which is even not included in the picture, but cleverly left to the imagination of the beholder — to the vivid expression of varied faculties of mind depicted upon the faces of the horror-struck onlookers of the fatal incident : and, for this reason, alone, Mr. Ruskin was ready to place it here as an example of such work.

The drawing is a replica of an oil-picture which was exhibited by the artist in the Royal Academy exhibition of 1876, the year before this drawing was painted ; the only variation between the two compositions being the omission here of a toy-terrier dog in the foreground of the other, which was distinctly out of place, and a detriment to the picture.

The sea is rolling in tempestuously upon the shore, and the seething waves are splashing upon an eager clustering group of thirteen fishermen and women, all too intently absorbed by the tragic scene to heed the trifling spray. Look at them, as they gaze out from the picture ! There, in front, is a white-haired, weather-beaten ‘ salt,’ who has been through many a storm, and had to face more fearful enemies than even the sea, as we may judge from his iron leg and the medal upon his breast : his hand is placed upon the shoulder of a young wife, firmly, to strengthen her, as she points, entranced, at the sinking vessel, while her little boy behind her throws up his tiny arms, in fright at the sight, signifying that all is over. Close by, the old mariner’s wife stands, with her hands clasped upon her breast ; and by her another old sailor, with his sou’-wester on, ready for work, his lips firmly set, and grasping in his hand the useless coil of rope which hangs upon his shoulder, while, pressing against him a yellow-haired sailor stands, ready also, but seized with frantic horror, as is expressed by his dilated eyes and open mouth : and behind him a woman hides, her face buried in her hands. Among other faces behind is that of a woman, white and blank in expression, against the shoulder of a stalwart blue-jerseyed sailor, who stands with firmly-crossed arms, hugging himself in bitter despair. Holding to a mast on the shore a hopeful youth has lifted himself up : but

his raised hand shows, too, that hope is useless, and in the rear the sad fact is reiterated by a young woman in a helpless hysterical faint, in the arms of another seamen. No gleam of hope is possible : no soul on board the fated vessel can by any chance be saved.

If any moral is to be drawn from this realistic idea of our naval 'Fallacy of Hope,' it is surely a satire upon our proud national boast and vain confidence that we can rule the sea, while we continue to disregard the practical appeals, so constantly made by Mr. Ruskin, to our sense of duty as a maritime nation. He long ago urged the necessity both of the provision of strong harbours of refuge around our coasts, and the protection of our shores from the ravages of the stormy elements : instead of the wasting of fortunes upon war-ships which are not sea-worthy, and guns that only take them to the bottom.¹

The doubt may, perhaps, remain, whether it is a legitimate use of art to appeal to harrowing feelings, in this manner, or, — if painful thoughts are ever to be roused by artificial means, — whether the representation of such tragedies should be relegated to the stage. In any case, there is surely sadness enough in actual life to make us pause before we choose to see it constantly confronting us ; and there can be no doubt whatever, that, — whether the actor or scene-painter exercise by their arts such displays, or no, — the effect is neither elevating to the feelings of the beholder, nor the least helpful as an inspiration to our lives : and that it is, at the same time, and in every way, derogatory to the purpose of the high aims of Art.

BOOK - ILLUMINATION.

"A well-written book," says Mr. Ruskin, "is as much pleasanter, and more beautiful than a printed one, as a picture is than an engraving ; and there are many forms of the art of illumination which were only in their infancy at the time when the wooden blocks of Germany abolished the art of

¹ See, for instance, '*Fors Clavigera*,' Vol. I, (Letter IX), page 11 ; Vol. IV, p. 23 ; '*Arrows of the Chase*,' Vol. II, pp. 48, and 202-3 ; and Mr. Cook's '*Studies in Ruskin*,' pp. 258-60, and 270-1.

Scripture, and of which the revival will be a necessary result of a proper study of natural history.”¹

The interest which Mr. Ruskin has always taken in illuminated manuscripts is not that of the ordinary kind, which regards them merely as costly curiosities, wrought by men of past times who lived secluded lives : and which are valuable only in relation to either the beauty or the grotesqueness of the illuminations. The attention which he has bestowed upon them is of an intellectual order, entirely ; and the treatment of the subjects of their initial letters, their florid scroll-work, and border decorations, was ever to him material for thoughtful study.

“ In nothing,” as he observes, “ is fine art more directly founded on utility than in the close dependence of decorative illumination upon good writing. Perfect illumination is only writing made lovely ; the moment it passes into picture-making it has lost its dignity and function. For pictures, small or great, if beautiful, ought not to be painted on leaves of books,—to be worn with service ; and pictures, small or great, not beautiful, should be painted nowhere.”²

It was, indeed, his endeavour, as stated by him in the third volume of ‘ *Modern Painters*,’ in 1856, “ to revive the art of illumination, properly so-called,—not the art of miniature-painting in books, or on vellum, which has been ridiculously confused with it ; but of making *writing*—simple writing—beautiful to the eye, by investing it with the great chord of perfect colour,—blue, purple, scarlet, white, and gold,—and in that chord of colour, permitting the continual play of the fancy of the writer, in every species of grotesque imagination, and for the expression of which it is specially fitted,—carefully excluding shadow : the distinctive difference between illumination and painting proper being, that illumination admits no shadows, but only gradations of pure colour. The ornamental effect of the illuminations of an old missal . . . [is, indeed,] owing to the vivid opposition of their bright colours,

¹ ‘ *Fors Clavigera*,’ Vol. V, p. 295.

² ‘ *Lectures on Art*,’ pp. 173-4 ; and for instruction as to the use of the pen, see the context in the volume.

and quaint lines, [combined with a complete absence of knowledge of the] principles of perspective, light and shade, and drawing." ¹

"I do not know," says Mr. Ruskin, further, "if any writer on art, or on the development of national mind, has given his attention to what seems to me one of the most singular phenomena of the history of Europe,—the pause of the English and French in pictorial art after the fourteenth century . . . Painting could not decline, for it had not reached any eminence [in the fourteenth century], and the exquisite arts of illumination and glass design had led to no effective results in other materials: while they themselves, incapable of any higher perfection than they had reached in the thirteenth century, perished in the vain endeavour to emulate pictorial excellence, bad *drawing* being substituted in books for lovely *writing*, and opaque precision in glass for transparent power." ²

"Before the idea of landscape had been developed, the representations of it had been purely typical; the objects which had to be shown, in order to explain the scene of the event, being firmly outlined, usually on a pure golden or chequered colour back-ground, not on sky. The change from the golden back-ground, characteristic of the finest thirteenth century work, and the golden chequer, which in like manner belongs to the finest fourteenth century, to the blue sky gradated to the horizon, takes place early in the fifteenth, and is the *crisis* of change in the spirit of mediæval art . . The moment the sky is introduced, the spirit of art becomes for evermore changed, and thence forward it gradually proposes imitation, more and more as an end, until it reaches the Turnerian landscape." ³

STUDY OF AN ILLUMINATED INITIAL LETTER 'C,' COPIED FROM
A THIRTEENTH-CENTURY MANUSCRIPT. *Enlarged water-colour
drawing by W. G. Collingwood.*

This example is, apparently, Italian work of the early-fourteenth century; yet the chequered back-ground is precisely the

¹ *Loc. cit.*, Vol. III, pp. 104-5; and 'The Stones of Venice,' Vol. I, p. 232.

² 'Modern Painters,' Vol. IV, pp. 368-9; and see, further, pp. 344-5, in the same.

³ *Ibid.*, Vol. III, pp. 208-9; and see the context, to page 214.

same pattern as in the subjects reproduced in Fig. I, and Plate VII, of the third volume of 'Modern Painters' (pages 49 and 208), which are from "a somewhat late thirteenth century Hebrew manuscript in the British Museum"; only here the colours are shades of red, instead of blue. The device of the vignette within the initial-letter is Noah's Ark floating upon the water, and is extremely quaint in its composition. Upon the strongly-curved hull of the ship, the square 'ark,' with its turretted top is reared, the contents of the three tiers being shown, most curiously, through the large window opening, which occupies almost the entire side of the vessel: the head of Noah, of a colossal size, occupies the central panel of the middle row, his wife being on the left, while the five huddled heads of his sons and their wives peer out of the right side window. The windows have circular tops, with triangular openings between them, as in the ordinary window-tracery of that time. Above, there are four oblong panels of birds: and below four curved-topped panels of beasts, — a horse, an ox, an antelope, and a hare, — the heads of the first two of which animals are closely similar in type to the ox and the ass in the initial letter reproduced in 'Modern Painters,' Vol. III, page 49, just referred to.

The representation of the water upon which the ark is floating is by means of wavy lines, in the usual manner, as frequently remarked upon by Mr. Ruskin.¹ The reddish-mauve colour of the letter itself is peculiar to Italian work, almost alone, the finely pencilled florid ornamentation in white being of the highest quality of such decoration, as may be judged when it is remembered that this drawing is five times the size of the original work.

OBJECT DRAWINGS.

Of this class of drawing a typical example is furnished by

¹ See 'The Stones of Venice,' Vol. I, pp. 220-1; and 'Modern Painters,' Vol. III, pp. 214-15, where see also the author's remarks upon ivy ornamentation, such as forms the finish to this letter. For further particulars of the art of illumination, see also Vol. IV of the latter, pages 281-2, and Figs. 98 and 99; 'The Stones of Venice,' Vol. II, pp. 219-20; and Vol. III, p. 6, and Plate I.

Mr. Ruskin, of the kind advocated by him in 'The Laws of Fésole,' and elsewhere, and as taught by him in his Oxford schools, in the following representation of an old English coin.

ENLARGED DRAWING OF A SILVER PENNY OF WILLIAM I. *Water-colour sketch of the two sides of the coin by Professor Ruskin.*

"Coins are to sculpture what engraving is to painting . . [while] the character of a coinage is quite conclusive evidence in national history; and there is no great empire, in progress, but tells its story in beautiful coins."¹

Mr. Ruskin included such objects as coins in the course of art-training adopted and expounded by him in 'The Laws of Fésole,' — they are thus made use of in the fourth chapter on 'first exercise in curves.' "If," he says, after some preliminary observations on the adroit drawing of circles, and their perspective (pages 29-36), "supposing you already have some skill in painting, you try to produce an image of a penny, which shall look exactly like it, as seen through [an opening cut in a piece of paper, as detailed,] you will soon feel how absurd it is to make the opening small, since it is impossible to draw with fineness enough to quite imitate the image seen through any of these diminished apertures. But if you cut the opening only a hair's breadth less wide than the coin, you may arrange the paper close to it, by putting a card with the penny upon it on the edge of a book, and then paint the simple image of what you see, — penny only, mind, not the cast shadow of it, — so that you cannot tell the one from the other: and that will be right, if your only object is to paint the penny. It will be right also for a flower, or a fruit, or a feather, or aught else which you are observing simply for its own sake. But it will be Natural-History painting, not great painter's painting. A great painter cares only to paint his penny while the steward gives it to the labourer, or his two-pence while the good Samaritan gives it to the host. And then it must be so painted as you would see it at the distance, where you can also see the Samaritan, — *perfectly*, however, at that distance: not sketched or slurred in order to bring

¹ 'Aratra Pentelici,' § 157; and 'The Pleasures of England,' p. 44.

out the solid Samaritan in relief from the aerial twopence.”¹

This particular coin is described by Mr. Ruskin, in some notes which he prepared for printing in this connection, but which have not hitherto received publication, as “the perfect type of the English silver penny — the only coin struck by either William the Conqueror or William Rufus. It is called by Mr. Verity [of Earlsheaton, Dewsbury] the ‘Bonnet type,’ [to distinguish it from the ‘Pax type,’ specimens of both of which may be seen in the Museum]. Snelling gives an example of it (Plate I, No. 10) struck by another moneyer, and tells us a fact noteworthy enough . . . namely, that a series of the heads of the Monarchs of England, from the conquest to the present time, is to be found on their silver coins, ‘a circumstance peculiar to the English collection, and which that of no other nation in Europe besides can exhibit.’ Perhaps the Liberals will some day alter this arrangement at the Mint.

“On the front side of the coin is the Conqueror, crowned, — without either sword or sceptre, — the power of the personal Kinghood [being] enough alone! [The] Pendants from [the] crown [are] most singular . . . [and] I can’t make out whether the neck lines are meant for sinews, or pattern of armour; [the] cloak [is] embroidered at [the] edge, and clasped by [a] jewel at [the] shoulder. The legend runs thus, — ‘PILLE-MUS REX’ (P being the Saxon W).”

On the reverse side of the coin an elaborately amplified cross occupies the central area. “It is the cross of Constantine,² ‘in hoc signo’; by fools and blockheads thought to mean that the penny was to be cut into Four things. Observe, as the chief of all facts relating to English coinage, that as long as the cross — [which, as Mr. Ruskin notes, occurs also before the King’s name, on the ‘collar’ of the coin] — remains on the coins, the monarchy rises in power: and the moment the cross vanishes, the monarchy begins to pass away . . . The red cross of Norman devotion,” that was upon “the English Knight’s breast, was only an order of merit, and has been effaced utterly

¹ *Loc. cit.*, pp. 37-8.

² Respecting the influence which Constantine exerted over Britain, see page 425, here: also ‘*Verona and other Lectures*,’ pages 85-8, and 107.

from the national coin : while the proud legend of the Protestant monarchy, 'FID. DEF.' — shortened already to its initials, is likely soon also to disappear.¹ [The function of these two initial letters of the title appended to the name of the sovereign is] to inform you that Queen Victoria is the Defender of our Faith : which is an all-important fact to you and me, if it be a fact at all, — nay an all-important brace of facts, each letter vocal, for its part, with one. F, — that we have a faith to defend : D, — that our monarch can defend it, if we chance to have too little to say for it ourselves. For both which facts Heaven be praised, if they be indeed so : nor dispraised by our shame, if they have ceased to be so ; only, if they be so, two letters are not enough to assert them clearly, — and, if not so, are more than enough to lie with.² . . This cross of the Conqueror is an elaborate one, the intermediate stellar angles meaning rays of light, *I believe*. The legend upon it is 'HEREGOD ON OXENE,' Heregod [being] the moneyer's name, [and] Oxene [being] short for Oxenford, the name then for Oxford, where the coin was minted."³

These drawings are made five times the actual size of the coin, — which is exactly three-quarters of an inch in diameter, — in a water-colour wash of a violet colour, the patterns and inscriptions being left white, and shaded darker, or touched with flake-white. The subject is one of a series of gold and silver coins which Mr. Ruskin presented to the Museum.

¹ 'Verona and other Lectures,' page 85 ; where see, further, respecting Saxon coins, pages 109-11. ² 'Fors Clavigera' (Letter XXV), Vol. III, page 9 ; and see the context, to page 15, respecting the florin piece ; also pages 6-9, respecting the present penny piece and farthing, with their imagery of Britannia. In the more recent issues, however, as in the case of both the Jubilee and last year's mintage of the florin, there has been a return to the contraction 'FID. DEF.' It is a question, however, whether this is to be taken as a sign of the strengthening of our national faith.

³ The above extracts are taken from some proof-sheets of a projected catalogue of English coins in the Museum, which Mr. Ruskin commenced, and several pages of which, giving ample descriptions of twelve coins, were printed, but never completed further.

APPENDIX.

LOAN COLLECTION OF DRAWINGS

BY

J. M. W. TURNER, R.A.

SPECIAL SERIES OF FIFTY SKETCHES AND DRAWINGS

BY J. M. W. TURNER, R.A.,

LENT BY THE TRUSTEES OF THE NATIONAL GALLERY.

In consequence of the almost entire absence of any original work of Turner in the Ruskin Museum, at least of a sufficiently representative kind, — a fact, which, in itself, would be unaccountable, were it not recognized that the collection was no more than the commencement of what Mr. Ruskin intended it to be, — the writer applied to the authorities of the National Gallery, in October 1891, to enquire whether it would be possible for such a selection of Turner's drawings to be lent to the Museum, as would typically represent his masterly work throughout his life. This request, on behalf of Mr. Ruskin, was most generously responded to by the Directorate and the Trustees, it being felt that here, if anywhere, Turner deserved to be properly represented ; and the writer was, accordingly, given full permission to select a series of any fifty drawings, from among some three or four hundred of those which had never been previously mounted, or available in any way for public exhibition. The result of this favourable opportunity, so freely granted, is the temporary loan of the connected series of sketches and drawings which are described below, — some of which have been culled from the numerous sketch-books that were included in the artist's valuable bequest to the nation, — a series which illustrates completely, in due sequence, and within easy compass, his different methods of execution, — whether in water-colour, oil-colour, pencil, or with pen and ink, — throughout all the progressive stages of his long career of active industry : and in such a manner as had never before been so brought together for the use of students of his work.

Upon their arrival they were hung upon the walls of the Museum, in a separate room that was specially prepared for their reception ; and arranged by the writer, after careful examination, in chronological order, as exactly as it was possible

for them to be determined, — each drawing being then duly labelled, with the date of its execution. It will, however, be readily understood that the date is, in many instances, not ascertainable *precisely*, and is approximate only ; but in the majority of cases, perhaps, it is perfectly reliable, the artist's wanderings in search of his innumerable subjects being now fairly well known, as the result of the research that has been untiringly pursued by his many keen admirers.

Both the additions to, and the alternative titles here given in square brackets, as well as the order of arrangement, the writer is responsible for entirely : the hurried identification by the National Gallery authorities, before the drawings could be dispatched, being in several cases either inaccurate, or else insufficient for the purpose of distinguishing the subjects from those of similar drawings by the artist already registered. The bracketted number placed after the titles is the official number of each drawing in the series, before thus arranged.

It is not possible to give in this short appendix more than the briefest reference to the subjects : nor yet to enter into the reasons that led, either to Mr. Ruskin's classification, or the ordered arrangement under those divisions that is here adopted, however useful a consideration of the grounds of the systemization might prove to be. It may be added, however, that the present division of the various periods is really a compromise between the different classifications formulated by Mr. Ruskin in the catalogues of the drawings exhibited in Marlborough House, which he compiled and issued in the years 1856, 1857, and 1858, and those prepared by him later for the Fine Art Society's famous 'Turner Exhibition' in 1878.

Such systematic treatment may be thought by some to be somewhat arbitrary : yet, however tentative it may be, it is the result of the writer's interested and very careful study of Turner's work in its entirety for fully twenty years ; and as such it may be found of assistance to those who desire to investigate the stages of his art development, with a true understanding, and with due appreciation of the circumstances under which his various works were executed.

PRELIMINARY PERIOD OF EARLY DEVELOPMENT

1775 OR 1790 — 1800.

The Predominant Characteristic of the Period. — Mechanical execution; in the generally prevailing manner of that time.

PREVIOUS TO 1790.

1. RADLEY COLLEGE [ST. PETER'S], NEAR OXFORD. (8)

An example of Turner's work while a lad of about fourteen, or perhaps less,—he was born in 1775,—when he was employed by architects to supply the landscape backgrounds and surroundings of gentlemen's country residences. The 'elevation' of the building, which — drawn with ruled lines, and tinted precisely in the manner of a ground-plan — is evidently the work of the architect, and the colouring is similarly executed throughout, in flat washes; the trees being added as conceived by De Louthembourg and others, before Turner had had much opportunity of drawing from nature directly. It is evident, however, from the signature 'Wm. Turner, pinxit,' — and it is, curiously enough, the only drawing in all this series that is signed, — how proud the boy was of the accomplishment he was able thus early to achieve for his employer.

1791, OR 1792.

2. PART OF A GOTHIC BUILDING, WITH LATE DORMERS.
Monochrome colouration. (27)

A slight sketch of part of a house, in pale washes of indigo and Indian ink.

1793.

3. SEA-SIDE CREEK, WITH ROCKS AND BOATMEN. [ST. VINCENT'S ROCK ON THE AVON, NEAR BRISTOL]. (35)

Turner appears to have been first in this neighbourhood in 1790, again in 1793, and a third time three years later, when he most probably made the other sketch of this subject, No. 7, which is drawn with a firmer touch.

4. TINTERN ABBEY. (45)

A careful finished drawing, which one might have expected

would have been exhibited and sold, as were other drawings of these delightfully picturesque ruins, made about the same time. An almost identical drawing is known to the writer, a photograph of which has been taken by Mr. F. Hollyer.

1795.

5. WARKWORTH CASTLE AND BRIDGE. (36)

This is certainly a misnomer, the view with the bridge in the course of construction being different from that by Girtin, — whose work it greatly resembles, — which was engraved in Walker's 'Copper-Plate Magazine,' in 1797 (No. 65, Vol. III, Plate 129, May); but the castle is decidedly Northumbrian in character. The drawing shows a great regard for accuracy of detail, and displays considerable advance in the use of subdued colour tones.

6. MANOR HOUSE GATEWAY. [WOODCROFT CASTLE, NORTHAMPTONSHIRE]. (33)

Both the colour and general feeling of this drawing are very charming, the vista through the gateway being delightfully rendered. There is another very similar drawing of the same spot, from a slightly different position, also belonging to the National Gallery collection.

1796.

7. COAST SCENE, WITH ROCKS [NEAR BRISTOL]. (26)

This view is identical with that of No. 3 (or 35), described on the previous page, the further hill being only pencilled in; but the drawing shows considerable difference in the handling, and in a very interesting manner. The sketch should always be hung above the other one for the purpose of comparison.

8. RUINED CASTLE. *Pencil outline.* (20)

This sketch probably represents Conway Castle. It is very characteristic of Turner's early drawing with the lead-pencil, and is very different from that of the similar sketch described on page 496.

9. RUINS OF AN ENGLISH ABBEY. (9)

The touch is now freer, it is to be noticed, and the handling

is managed generally with greater boldness than, for instance, in the case of No. 4.

1798.

10. SKIDDAW (UNFINISHED). (15)

A highly instructive sketch, showing the method of operation very distinctly, the pencil drawing being coloured almost piecemeal, and not entirely worked in washes, in the customary old-fashioned style.

11. LANDSCAPE WITH FIGURES AND CATTLE. (44)

Whether this is an original out-door sketch, or a copy executed at Dr. Munro's, it is difficult to say. If the latter, it should come earlier in the series.

12. USK, MONMOUTHSHIRE. (10)

A river-side sketch (unfinished), from below the weir, near the picturesque bridge, looking towards the castle behind it: in strong sunlight.

1800.

13. RIVER-LOCK, WITH CASTLE IN DISTANCE. [CARISBROOKE CASTLE, WITH A WATER-MILL AND DAM SLUICE IN THE FOREGROUND]. (49)

This may also be an early copy of some one else's drawing, the work, particularly the figures in the foreground, being quite unlike Turner's usual work. The composition somewhat resembles a view of Carisbrooke by John Varley, in the Whitworth Institute, at Manchester.

14. FOUNTAIN'S [?] ABBEY: NAVE, FROM THE TRANSEPT. (32)

Although the architecture here is certainly very suggestive of Fountain's Abbey, it is really some other building, — but what it is I have, in spite of anxious search, been unable as yet to discover.

FIRST PERIOD, OR STYLE, 1800-20.

Characteristics of the Period. — A period of studentship, still; marked by bold handling, orthodox composition, and a stern, reserved manner, — especially during the first decade; and with

great refinement, and subtlety of execution later in the period.

1801.

15. INVERARY, SCOTLAND. [‘INVERARY PIER, LOCH FYNE ;
MORNING’]. (1)

This drawing is one of extreme interest, although, very remarkably, its importance has remained unrecognised, until discovered by the writer to be the first sketch of the ‘Liber Studiorum’ subject which Turner himself etched and engraved throughout so wonderfully, and issued, ten years afterwards, under the title quoted above. It has always been conjectured that the plate in question was executed by him directly, without any sketch whatever, — as supposed by Mr. W. G. Rawlinson in his ‘Catalogue of Turner’s Liber Studiorum.’ It is apparently true still, however, that on this occasion it was unnecessary for a preliminary sepia drawing to be made before the mezzo-tint engraving could be produced by his hand.

Under these circumstances, a more ample account of it, is perhaps necessary, especially as “it has [as considered by the foremost authority upon the subject just named] always ranked as one of the most delightful of the Liber subjects — composition, light, water, mountains, and sky are, alike, perfect : [and since] their perfection was, alas, a rapidly fading one, — [for] the delicate mezzo-tint work, like most of Turner’s mezzo-tinting, was nearly as evanescent as those mists on the mountains which it rendered. After but a few impressions had been taken, we miss the charm of the ærial effect : there is a hard scratchy look with the outline of cloud and mountain, and the rich depth of the wood is lost,” (etc.).¹

This delicate drawing was doubtless painted during Turner’s first visit to Scotland, in the year 1801, when he executed, among other works exhibited in the Royal Academy in the following year, the ‘Falls of Clyde’ — also included in the

¹ ‘Turner’s Liber Studiorum : a Description and a Catalogue,’ 1878, p. 74 ; and see the entire account of the plate, pp. 73-5. Respecting the remarkable ‘Liber’ plates, see the compiler’s ‘Descriptive Catalogue of the Library and Print Room of the Ruskin Museum,’ pp. 37-41, and the various references here.

'Liber' series. In Mawman's 'Excursion to the Highlands of Scotland,' which was published early in 1805, there is an engraving of a different drawing by him of Inverary; and Turner made several other drawings of the locality during his various visits to Scotland. The 'Liber' plate, however, was not issued until June, 1811, when it was included in Part 7, the Clyde subject having appeared in Part 4, in May, 1809; while another view of 'Inverary Castle and Town,' was published in the last completed number but one, in 1819. Another later drawing of Inverary, looking towards the Castle, is included in the present series, as No. 26 here, page 601.

This drawing furnishes all the means of explaining the development of the subject as engraved by Turner, in connection with the details of the different 'states' of the plate as described by Mr. Rawlinson. Thus, the 'buoy,' or rather post, in the shallow water, which was added in the second state of the *etching*, naturally enough, does not occur in this drawing; and, similarly, the reflection of the boat was not until then carried to the bottom edge of the foreground: while in the *first* state of the etching there was not so much work in the pier-wall and the fore-shore. In the drawing, again, there is but one sailing-boat in the distance, although the second one is very faintly indicated in pencil, — but in nearer proximity than in the plate, — it having been suggested, most probably, while the engraving was in progress; similarly, in the first state of the finished engraving, there are *two* boats, the third one not being added until the second published state of the plate, when a bird appeared for the first time, flying over the water near the anchor.

The drawing has all the quiet loveliness of pale morning light which is so delicately rendered in the artist's marvellous engraving. The tone is, throughout, of a subdued greyish hue: the soft white mists which have risen in level clouds from the surface of the water, are creeping up the mountain sides: while, along the face of the upper sky, light cirrus-clouds, and cumuli are floating slowly, as in the mezzo-tint, — although not pre-

cisely the same, — with the first pale glows of the dawning sun shed softly upon them.

16. EXETER COLLEGE, OXFORD, WITH FIGURES. [MERTON COLLEGE AND CHAPEL, OXFORD]. (3)

This finished drawing appears to have been intended for one of the 'Oxford Almanack' headings, to which Turner contributed nine subjects between the years 1799 and 1811. In 1802 a different view of Merton College was given, representing the interior of the chapel, which must have been drawn early in the previous year, to permit of its being engraved in time for its issue. This exterior view was probably executed at the same time, as an alternative subject ; but not used.

1802.

17. DISTANT VIEW OF MONT BLANC. *Water-colour, on tinted paper.* (6)

The colouring here is very slight, being nothing more than the first wash, and not covering half the subject, which is only roughly sketched in.

18. GLACIER WITH PINE TREES (MONT BLANC). (7)

A very fine example of Turner's rapid work at this period. Although executed at apparently the same time as No. 17, during his first visit to Switzerland, the former view represents no more than he had seen in the mountains of Wales : but now, after ascending the rugged Alpine snowy range, and being awe-struck by the silent gloom and fearful grandeur of the regions of eternal glaciers and desolate dark pines, Turner here shows us how greatly his mind had been affected by the scene, and reflects in this powerful drawing, with poetic genius, the fatefulness of the ponderous crushing force of the mighty ice-rivers, as no one had ever drawn before.

19. VALLEY OF THE RHONE. ['CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI']. (2)

This is *another* first sketch of a 'Liber' subject that has not hitherto been recognized : but, in this instance, a sepia drawing, which is in the National Gallery, was made from

this sketch, with the freedom of treatment that is so characteristic of Turner's work by the time the plate was engraved, — the admirable work of W. Say, — some ten years later, it being published in May, 1812.

1806.

20. SKETCH OF ROCKS, WITH DISTANT VILLAGE. (39)

An Alpine ravine, with a vista of a village lying in the valley far below.

1808.

21. ABBEY RUINS [KIRKSTALL ABBEY], WITH CORNFIELD IN THE FOREGROUND. (29)

A delightful view of the old Cistercian Abbey, before the river became a drain of filth, and while harvests of golden grain were still reaped under the pure air of the charming well-known valley in which the monks worked their forge in the middle ages.

1810.

22. CORFE CASTLE, DORSET. (28)

The town lying below the lofty fortress eminence is beautifully pencilled in: the colouring of only the hill-side of the castle having been commenced.

1814.

23. LAKE LUCERNE, WITH WILLIAM TELL'S CHAPEL. (41)

This *may* be the Bay of Uri, but appears to be, rather, a view of the Lake from Brunnen.

24. LUCERNE. [THE TOWN AS SEEN FROM THE LAKE]. (18)

In the distance the old Capell-brücke spans the lake.

25. RHONE VALLEY (?). (40)

A lovely sunrise effect; with some red pen-work in the foreground, which may, perhaps, have been added later.

1818.

26. INVERARY, WITH [BOATS AND] FIGURES IN THE FOREGROUND, [LOOKING TOWARDS THE CASTLE AND BRIDGE]. (46)

This view is similar, in many respects, to the later 'Liber

Studiorum' subject, published in 1819, as previously referred to, but seen from nearer to the castle. It is a rapid, unfinished sketch, in strong colour, with the subdued scarlet of the cloak of one of the figures in contrast with the blue of the hills beyond; and, as it is evidently not such early work as No. 15 (page 598), it was made, most probably, during the artist's second visit to Scotland, in 1818.

27. OUTLINE SKETCH OF CASTLE AND CHURCH. [LINLITHGOW PALACE AND CHURCH]. *Pen and Ink.* (25)

A pen drawing, with black ink, of probably this year, 1818, though perhaps earlier. The sketch is of particular interest as an example of the bold outline drawing which formed the foundation, in deeply etched line, of the 'Liber' engravings. The foreground, with the pollard willows, and bathers, who are apparently saving a comrade from drowning, is so extremely like such work as to suggest the idea that a plate of the subject was being then projected, although, unfortunately, it was never carried any further.

1815-20.

28. SKETCHES OF RIVER SCENERY. [STUDIES OF RIVER FOREGROUNDS, WITH EEL-POTS, ETC.]. *Pencil Outline.* (21)

A page from one of Turner's note-books,—of which there are no less than two hundred and forty seven in the National Gallery collection, each containing from fifty to ninety leaves, mostly drawn upon on both sides.¹ The three 'notes' made on this leaf are doubtless some of the numerous Thames studies which Turner made while living at Twickenham: and include the pollard willows, water-lilies, long rushes, and eel-pots, which he was so fond of introducing into his drawings, as foreground items of interest, in association with river-life.

It is, of course, impossible to judge exactly at what period these sketches were made, but they certainly belong to about the middle period of Turner's life. He bought his house at

¹ Some of these sketch-books are described by Mr. Ruskin in his 'Notes on the Sketches and Drawings by Turner exhibited in Marlborough House in 1857-8,' published in 1858, pp. 61-7.

Twickenham, — Sandycombe Lodge, which name he changed to 'Solus Lodge,' — in 1813, and kept it till 1826.

SECOND PERIOD, 1820 - 1850.

Predominant Characteristics. — Regard for Principles, with brilliancy of colour, delicacy of execution, intenser thoughtfulness, and higher ideality : with a change, also, to greater strength, both in regard to drawing and colour.

1820.

29. PORTION OF A BRIDGE, WITH TREES AND BUILDINGS. (48)

Study in oils, on paper, of one end of a (Welsh?) bridge, as seen from the rocky bed of a river, at low water, with a cottage and trees upon the road-side ; sketched in with charcoal.

30. LANDSCAPE, WITH RIVER. *Oil colour.* (47)

An oil-sketch of a distant town with a river, and lake, in the middle distance — the view of the town against the horizon is very suggestive of Windsor Castle, with Eton in the valley below. It is executed upon mill-board, and, apparently, partly in water-colour ; and, although it is impossible to assign a date to either this or the previous oil-sketch, even approximately, they are quite probably of this period.

1828.

31. TWO INTERIORS (ROOM AND STAIRCASE), PETWORTH. (50)

These two rapid sketches of the drawing-room and the staircase at Petworth, executed in water-colour on grey paper, were probably made during a visit to his patron, Lord Leconfield, — for whom he painted many pictures, dating from 1800, — in, or about, the year 1828.

THIRD PERIOD, 1830 - 1840.

Characteristic Style of the Period. — Turner by this time painted his impressions with fuller force and feeling ; and his work, though still rapid in execution, is distinguished, now, rather for its pensiveness, and more harmonic colouration. His best

English drawings, — including the later ‘England and Wales’ subjects, — and French series, were executed during this period ; also his most highly finished vignettes, — notably the lovely illustrations to the poetical works of Rogers, Campbell, Byron, and Scott ; and his work, generally, now became more and more remarkable for its most wonderful individualism, and added poetic enchantment.

1830-1835.

32. LAKE-SIDE SKETCH, WITH BUILDINGS. *Body-colour* [*on a tinted ground*]. (24)

Whether this is a coast view, as of Amalfi, or a cliff above a lake, is uncertain, and unimportant : its charm is, doubtless, due partly to the beautiful situation which forms the basis of the composition, though it is, really, nothing more nor less than a poetical conception of the artist, as a sonnet in colour.

33. SUNRISE OVER A PLAIN, WITH [A DISTANT TOWN : AND]
FIGURES AND GOATS [IN THE FOREGROUND]. (23)

A poetical treatment of an Italian scene.

34. LAKE SCENE, WITH FACTORY WORKS IN DISTANCE. (22)

A River scene, apparently a view on the Seine, with some factories in a valley which intersects the cliff.

35. EXTERIOR [WEST FRONT] OF A [FRENCH] CATHEDRAL. (19)

The above four subjects were selected and grouped together as typical examples of the method which Turner originated, of painting in opaque ‘body-colour’ upon blue-grey paper, or a toned ground laid by himself. It was in this manner that he executed, among many other subjects, the series of ‘Rivers of France’ drawings, which were so exquisitely engraved during the early part of this period.¹ The third sketch (No. 34) is probably one of that series ; and it might well, indeed, have been engraved, it being no slighter than many other of the ‘Liber Fluviorum’ sketches.

¹ See page 376.

1834.

36. THE BURNING OF THE HOUSES OF PARLIAMENT. (4)

This grand drawing was evidently drawn during or immediately after the fire, which took place on October 16th, 1834; and it must have been from this sketch that the large picture which was exhibited at the Royal Academy in the following year, (also at the British Institution exhibition), was painted. This latter work was produced upon the walls of the Academy during the last two days before the opening of the exhibition, — as described by an eye-witness, quoted by Thornbury in his 'Life of Turner' (pages 452-3); but it is by this time unfortunately, in an almost unrecognisable condition, among the numerous works bequeathed by the artist to the nation, which cannot be exhibited.

1836.

37. SKETCH ON THE MOSELLE (?). *Pencil, tinted.* (37)

A rapid pencil-sketch, with some very slight, but delightfully effective, brush-work in parts, representing a town upon the bend of a river, crossed by a long bridge.

1838-1842.

38. AVIGNON. *Water-colour on tinted paper.* (30)39. SWISS LAKE AND MOUNTAINS (SUNSET). *Body-colour on grey paper.* (31)

A lovely roseate sunset on an Alpine mountain (the Righi?), viewed from across the lake: on a toned mauve ground, in chalky body-colour. Very beautiful.

40. LUCERNE, AND THE RIGHI. (13).

41. BRUNNEN, AND THE GREAT MYTHEN [FROM THE LAKE]. (34)

Much, indeed, might be said of this superb drawing, if space allowed of any description of its excellent qualities.

1840.

42. THE THAMES FROM RICHMOND [HILL], (*unfinished*). (5).

This is a favourite scene, which Turner painted several times.

In 1819 he exhibited at the Academy a large oil picture of the subject, from this identical position on the Terrace, with a pageant incidental to the keeping of the Prince Regent's (George IV's) birthday. This slight water-colour drawing is, apparently, of a rather late date. It is little more than a suggestion of the subject, but very masterfully executed, so far as it has been carried. The cloud drawing is most effectively produced, as if rapidly touched in by the artist's thumb ; but, although the promise of a fine drawing has been thus disappointingly blighted, the work is all the more interesting to any student who has acquired the faculty of interpreting such drawings.

FOURTH PERIOD, 1840-1845.

General Characteristics.—A period of approaching twilight, but among the drawings of this time are some of Turner's best Alpine sketches, of a similar kind to those just considered. It is a period, too, of even revived power, during which he made some further realizations of former sketches for his patrons.

1843.

43. RIVER AND MOUNTAINS, WITH STORM CLOUDS. (43)

A Swiss view, with a village in a deep valley : with a bridge over a river, which flows into a lake, in the foreground. A storm is sweeping along the valley with a mighty whirl : but beams of sunlight are glancing through and across the heavy clouds of falling rain, with a grand effect — which has been caught by Turner's magic hand in a most amazing manner.

44. LAKE LUCERNE, FROM BRUNNEN. (12)

45. BRUNNEN. (17)

The same subject as No. 44, from almost precisely the same aspect, in regard to the forking of the lake, and the view of the Seelisberg, across it ; although the composition is somewhat altered by the slightly different position.

46. VALLEY OF THE LOIRE. [VALLEY OF THE RHONE]. (14).

This view is apparently taken from Sierre, on the upper

Rhone, looking towards Brieg, which town is seen lying in the middle distance of the valley.

47. FLUELEN, LAKE LUCERNE. (11)

The aspect is along the valley of the Reuss, with its grand mountain pass.

48. LAKE SCENE, WITH BUILDINGS (YELLOW SUNSET). (42)

This appears to be, rather, a sun-*rise* view, over one of the lake-towns of Switzerland, — probably another view of one of the broad reaches of Lucerne.

PERIOD OF DECLINE, — 1845-1851.

'*Sunset.*' — At this time both the artist's health and work were in their wane, although some fine examples may, perhaps, still be found ; but there is, generally, uncertainty, and often an impurity of colour, the mind having suddenly failed with the health. There is grandeur, nevertheless, though the sky be murky, and the sun be veiled by misty clouds.

1845.

49. BELLINZONA [FROM THE RIVER TICINO]. (16)

50. SION [?] IN THE RHONE VALLEY. [FRIBOURG ?] (38)

These two examples were, in all probability, executed on the occasion of the artist's last journey on the continent ; at which time his hand was enfeebled, and began to lose its grasp and cunning, while his sight too partly failed, although it must not be inferred that the strong colours in which he now preferred to express himself are, necessarily, consequent upon even the slightest form of colour-blindness, as has been quietly erroneously imagined. On the contrary, it would be nearer the truth to regard the scarlet colours in which he at this time frequently chose to draw his subjects with the pen, as due to a keener intensity and sensitiveness of vision than we are at all capable of appreciating ; and forming for him the key, as it were, to a new language, which none but he were either expected, or intended by him, ever to translate.

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CORRIGENDA.

- Page 11, line 1 of footnotes, after 'of' insert 'as.'
- " 32, " 19, for 'tend' read 'tended.'
- " 52, " 1 of footnotes, after 'Fors' insert 'Vol. II.'
- " 67, " 4 of footnotes, for 'that' read 'whom.'
- " 81, " 4, for 'rich' read 'richly.'
- " 85, " 19, after 'artist's' insert '[Michael Angelo].'
- " 92, " 2-3 of footnotes, for '214 and 224' read '314 and 324.'
- " 99, " 21, delete the quotes.
- " 101, " 3, for 'their' read 'there.'
- " 104, " 23, transfer the comma before 'later' to follow same.
- " 119, " 1 of footnotes, for '153-4' read '154-6.'
- " 161, " 16, before 'whose' insert 'and.'
- " 166, " 3, for 'between Raphael and' read 'which Raphael bears to.'
- " 176, " 27, add quotes after 'place.'
- " 181, footnote, line 17, for '§ 240' read '§ 239'; insert 'Stones of Venice, Vol. III' after 'also'; and delete 'in the same volume.'
- " 185, footnote, line 2, for '163' read '240, also *Ariadne Florentina*, § 163.'
- " 202, line 17, for 'which is' read 'whom are.'
- " 207, " 5, for 'person' read 'persons.'
- " 213, " 14, delete the comma after 'is.'
- " 274, " 7, for 'is' read 'are.'
- " 288, " 2 of footnote, add bracket after 'xix.'
- " 328, " 1 of footnote, for 'to' read 'by.'
- " 359, " 6, after 'see' insert 'loc. cit.'
- " 359, " 33, add a comma after 'marble.'
- " 397, " 15, add quotes before 'may.'
- " 398, " 32, for '8' read '81.'
- " 400, " 15, transfer 'of' to follow 'cottages.'
- " 403, " 1, for '182' read '82.'
- " 420, " 2, for 'Professor Ruskin' read 'Frank Randal.'
- " 425, " 20, for 'butt his' read 'but this.'
- " 433, " 25, for 'Norman's' read 'Normans.'
- " 438, " 4 of footnote, for 'loose' read 'lose.'
- " 446, " 28, add quotes before 'Of.'
- " 462, " 19, delete the comma.
- " 462, " 20, delete the first comma.
- " 465, " 25, for 'Lance' read 'Dance.'
- " 471, " 15, add quotes after 'ships.'
- " 501, " 18, add quotes after 'mysterious.'
- " 502, " 17, for 'A dovecote' read 'La Casetta di Lucia, Bonacina.'
- " 507, " 16, transfer the bracket to after 'day.'
- " 510, " 2, transfer the second comma to follow 'rendered.'
- " 510, " 5, delete the comma.
- " 510, " 10, add a hyphen between 'far' and 'retired.'
- " 514, " 34, add quotes after 'reflections.'
- " 514, " 35, delete the bracket.
- " 544, " 26, delete 'its.'
- " 545, " 16, for 'dessert' read 'desert.'
- " 547, bottom line, for 'Loc. cit.,' read 'Ibid.'
- " 569, line 6, for 'On' read 'In.'
- " 571, " 12, for 'paino' read 'piano.'
- " 571, footnote, for 'Leech's' read 'Leech.'
- " 572, bottom line, for 'the all' read 'all the.'
- " 586, line 33, after 'the' insert 'thirteenth or.'

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